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Vol. 27 - No. 11

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THE WEDDING INDUSTRY

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BHAVYA DESAI

The Wedding Special *Shaping up the future*

November might be one of the busiest months in our calendar, probably because apart from the Anniversary issue in January every year, it is the only other dedicated themed issue that we publish. But the reason for it being busy is not only because of the theme, but also because its one of the most visually powerful issue that we do. This month as well we have come up with a stellar Wedding Special. In fact, the content that we have featured in this month is probably the most diverse and topical in all of these years.

This month we have profiled well-known wedding photographer, Navdeep Soni. He talks to us about why he loves capturing the most treasured moments of a person's life. Three renowned Indian wedding photographers, Mahesh Shantaram, Ram Balmur and Shaadigraher share with us their best wedding shots and the interesting stories behind them. In the tips section, you can get some handy guidelines on 'Cutting down costs for wedding assignments', 'Use of fast lenses in weddings' and combining traditional and candid wedding photography.

Apart from this, the issue also features the important shootouts in the Photo Printer and the Fixed Focal Length lens categories. As you know that these shootouts are directly linked to the Asian Photography Awards, hence they become some of the most important content in the issue.

Another topic that I would like to just touch upon is something that we have been noticing for a while now. As you know, that shaping the future has been an important topic for us since sometime now. Many of the initiatives that we have taken in recent times have been in this direction. And we have noticed that these seem to be paying off now honestly. With more and more youngsters engaging with us in recent times, we are doing our part to shape the future of the industry, and we suggest that every opportunity you get, kindly do the same.

So until next time.....
Happy Reading!!!!

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CONTENTS

NOVEMBER 2015

News

- 5th edition of Samsung Innovation Awards at IIT Guwahati
- Store happy memories this *Diwali* with Transcend
- Canon launches EOS C300 MARK II Digital Cinema Camera
- Konica Minolta participates in India International Photo Video Trade Fair - Ahmedabad
- Seagate unveils world's first 8TB drive for surveillance applications

20 Ask Your Expert

Artistique Bengaluru 2015



Photo Printer Shootout



lens Shootout

34



■ NIKON 85mm f/1.4G



■ HD Pentax DA 70mm F/2.4 Limited



■ Tamron 90mm f/2.8

Pro-Profile

• Navdeep Soni



Shoot My City

• Kolkata



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Special Feature

My Best Shots

Being one of the most important days of a person's life, capturing a wedding is not a cakewalk. Among the hustle and bustle of the hectic day, wedding photographers have to ensure they capture more than just the important moments. A wedding photographer has to invest time, energy and thought to get the best shots and capture the true essence of each wedding. For our wedding special this month, we speak to three professional photographers who talk to us about their favourite wedding shots and the stories behind them.



MAHESH SHANTARAM
Known for his formal and formal approach to wedding photography, Mahesh Shantaram has been capturing Indian weddings for almost a decade now. His wedding photography is an amalgam of emotion and humour. With his typically formal wedding style, he brings through real emotions, creating personal stories of individuals.



This is a candid shot of the bride and groom in their room. The bride is looking at the groom and the groom is looking at the camera. This is a candid shot of the bride and groom in their room. The bride is looking at the groom and the groom is looking at the camera.

TIPS & TECHS

64 USE OF FAST LENSES IN WEDDINGS

The bride and groom are the main focus of the wedding. They are the ones who are getting married. They are the ones who are the most important people in the wedding. They are the ones who are the most important people in the wedding. They are the ones who are the most important people in the wedding.

TIPS & TECHS

82 Combining Traditional and Candid Photography

The wedding is a special day. It is a day when the bride and groom get married. It is a day when the bride and groom get married. It is a day when the bride and groom get married. It is a day when the bride and groom get married. It is a day when the bride and groom get married.

Tips and Techs

- 64 Use of fast lenses in wedding
- 70 Cutting down costs for wedding assignments
- 74 Newest launches for the wedding industry
- 78 Album Cover: A conceptual shot
- 80 The Team Members check
- 82 Combining Traditional and Candid Photography

TIPS & TECHS

82 Combining Traditional and Candid Photography

The wedding is a special day. It is a day when the bride and groom get married. It is a day when the bride and groom get married. It is a day when the bride and groom get married. It is a day when the bride and groom get married. It is a day when the bride and groom get married.

Camera Review

Ricoh Theta

86



- 92 Photoscape
- 96 Photomontage

Lens Review

Tamron SP 45mm F/1.8 Di VC USD

90



Feedback

Readers' Comments and Suggestions...



Dear Editor,

I am a reader of your magazine and enjoy reading it a lot. I wanted to know if it is possible for a reader like me to contribute to your magazine as a freelance photographer. Even with some good articles, if not pictures.

Please let me know if I can contribute or not, and if yes, then how?

Thank You

Rahul Haripriya, Sarangarh

Dear Rahul,

Thanks for your email and it's good to know that you are a regular reader of the magazine. One of the cornerstones of *Asian Photography* is the opportunity that we like to provide to our readers to share their work with others. For this we have dedicated sections in the magazine, as you might have already seen. Apart from this, we are always keen to showcase new content in the magazine, whether through our readers or freelancers. So in case you have anything particular in mind then you can email us and we will get back to you with our thoughts.

Dear Sir,

I am a second year BMM student from M.K. Sanghvi College, Mumbai and I am seeking photography as a future. My personal interest is in wildlife photography and travel photography and I can also work on Photoshop and Lightroom.

I believe that one can learn better in the field of photography in a practical way, by working under professionals, I am quite aware of the basics and I want to learn more under the guidance of the professionals at your firm, since it is the best I can get.

I would like to work in your magazine as an assistant photographer.

Please let me know if I am eligible to apply or can work as an intern for your magazine.

Yours sincerely,

Ayush Singh

Dear Ayush,

Before I get to answering your question, I would like to express my happiness with the sort of responses that we are getting in our Feedback and Ask Your Expert sections in the past six months. What excites me is that more and more young readers have started reaching out to us and this cements our thoughts that we are heading in the right direction.

You are right that a person gains a lot through practical knowledge, but post reading your letter I would suggest that you don't look to work in a magazine like ours if you want to pursue wildlife photography. I think it would be more productive if you would work with a wildlife photographer in that case. That would be a bigger knowledge base for you at this point of time.

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Feedback

Readers' Comments and Suggestions...



Dear Sir,

I am the student of architecture and I am pursuing architecture from Jamia Millia University, New Delhi. I am very fond of photography and I would like to do a specialisation in nature and architecture photography.

Sir, I would like to join *Asian Photography & Imaging* as an intern/photographer, so that I can explore my photography, as well as work for a magazine like yours. Is there any opening for internship in the magazine?

Saurav Chaudhary
New Delhi

Dear Saurav,

Thanks for your email and it's good to know that you would like to take a plunge in the photography industry by exploring the genres that you would like. Any magazine is always looking for good talent and if you think you have what it takes then we would love to bring you on board. In fact, recently for *Artistique* we had worked with many interns in different cities. It would've been a great experience for you to join us for that. If you have been following us on our social media platforms then you would've found the creative that we have highlighted here.

Nonetheless you can get in touch with the team and send across your CV. In case we find it interesting then we will surely get back to you.



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5th edition of Samsung Innovation Awards at IIT Guwahati

Samsung conducted the 5th annual edition of Samsung Innovation Awards 2015 at the Indian Institute of Technology (IIT), Guwahati. Samsung Innovation Awards aims at recognising and rewarding innovations that have the potential to revolutionise everyday living and enables students to take this to the next level.

Taking the first prize was team Sishir Kalita, Vikram CM, Akhilesh Kumar Dubey with assistance from Prof SRM Prasanna and Dr. Abhishek Srivatsava for Development of a mobile application for the hyper nasality assessment of cleft lip and palate (CLP) patients. The other two teams were Tanmay Shankar, Prof. SK Dwivedy for Hybrid Assistive Wheelchair Exoskeleton and Manas Das, Bijay Manali, Prof. S Bhattacharya for GSM Based Automatic Cooking Machine.

The awards were presented by Dr Alok Nath De, Senior Vice-President & Chief Technology Officer, Samsung R&D Institute, India – Bangalore.

Samsung Innovation Awards 2015 saw an overwhelming response of which seven teams got an opportunity to present their ideas to the eminent jury comprising Dr. Alok Nath De, CTO, SRIB; Dr. Hemant B Kaushik, Chairman Technical Board, IITG, Dr. Anupam Saikia, Associate Dean of Academic Affairs, IIT-G. The top three winners were given prizes worth ₹2.5 lakhs. The other finalists received consolation prizes of INR 40,000. Samsung R&D Institute - Bangalore will engage with the award winners to further develop their innovations.

Speaking on the occasion, Dr. Alok Nath De said, "Samsung has been at the forefront of innovating for a smarter future and at Samsung R&D Institute - Bangalore, our continuous endeavour is to develop technology that helps enrich lives of our consumers. With the Samsung Innovations Awards 2015 we endeavour to catalyse research, leading with innovation across the student community. IIT Guwahati has a strong pool of extremely enterprising students and talent with some bright ideas that deserve recognition. We are pleased



to see the level of innovation and creativity among these IIT students; we had a delightful time vetting through and shortlisting entries."

The competition witnessed a magnitude of path-breaking innovations, shortlisted from 41 entries down to seven most impactful ones. The innovative product ideas and solutions were from across themes, including Assistive Solutions for the Differently Abled, Smart Homes & Buildings, Infotainment, Digital Services and Intelligent Personalization for Smart Devices.

Dr. Hemant B Kaushik, Chairman Technical Board, IIT Guwahati said, "IIT Guwahati as an institution focuses on inculcating innovation and thinking innovatively to develop knowledge based solutions for a better tomorrow. Working with an R&D Centre such as the SRI-B gives our students the added perks of understanding the kind of research and solutions the industry expects and requires."

The 2015 edition of the Samsung Innovation Awards was initiated at IIT Guwahati campus three months ago through an open entry where students submitted proposals for their innovative ideas.

Store happy memories this *Diwali* with Transcend

Transcend recently launched a sales campaign to celebrate *Diwali* with Indian consumers. During this time, consumers can receive free Transcend 8GB MicroSDHC Class 4 card with select purchases in retail stores (online shop excluded). The campaign will run from November 1st to November 15th.

After entering the Indian market for more than a decade, Transcend informed that it understands that *Diwali* is a very important festival for Indian consumers. It is the time when people celebrate and spend quality time with their family and friends. To help users keep their cherished moments alive, Transcend offers a selection of rugged portable hard drives at up to 2TB capacity and high-end UHS-I standard MicroSDHC cards.



Transcend's Rugged StoreJet hard drives feature military-grade shock resistance and super speed USB 3.0, offering an efficient way to store and backup every memory. The UHS-I MicroSDHC memory cards are

specifically made for smartphones, tablets and digital cameras, providing blazing fast transfer speeds to record stunning moments of *Diwali* celebrations in flawless details. Both the hard drives and high-speed memory cards are good choices for *Diwali* gifts, ideal for sharing *Diwali* memories with anyone, anywhere.

From November 1-15, customers who buy selected StoreJet external hard drives or the 32GB MicroSDHC Class 10 UHS-I flash card will receive a free Transcend 8GB MicroSDHC Class 4 memory card. This promotion is providing limited 5000 sets at all retail stores in India.

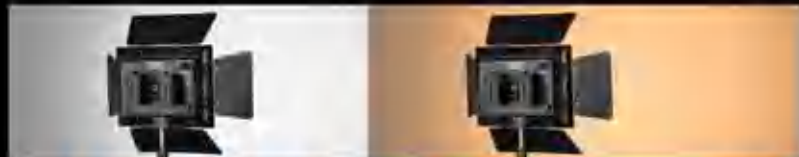
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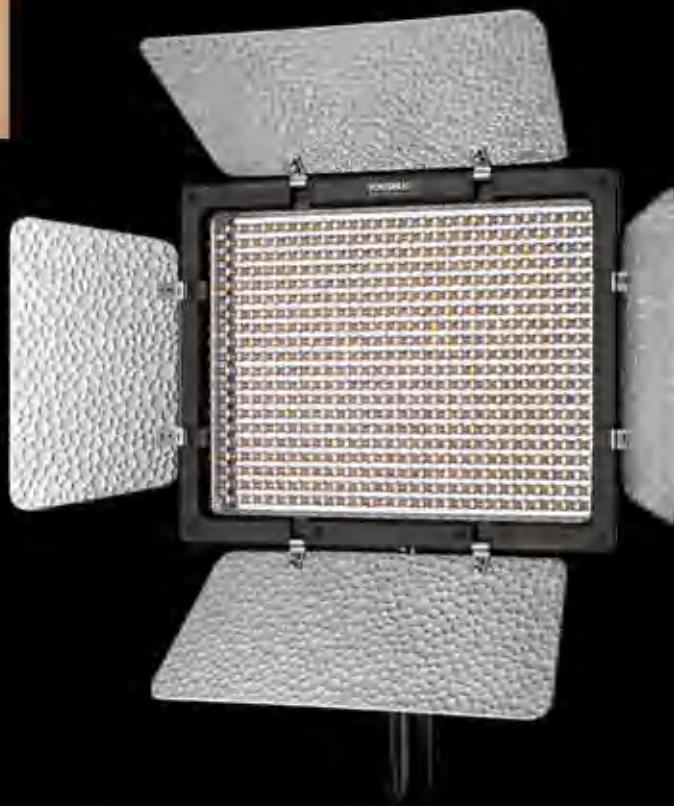
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- * Adopts the Yongnuo proprietary LED driving technology, definitely not appear the corrugated, stroboscopic and other negative phenomena when shooting.
- * Adopts the encoder digital dimming which can be separately adjusted to rough dimming and fine dimming modes.
- * Adopts LED digital display screen, the power output will be more intuition.
- * Supports external DC power input, which convenient for your long shooting (the power adapter is optional).
- * There are two color temperature of for your option.



YN600L II + APP YONGNUO LED Video Light

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 2. Supports connected to the external DC main for a long time service; adaptable voltage: 8V 5A (Do not use laptop AC adapter)
- * Forced Air Cooling System
- * Adopts proprietary LED driving technology which specially developed for supplementary lighting to effectively avoid corrugation, stroboscopic flash and dithering
- * Two color temperature for selection: 5500K/3200K-5500K



Canon launches EOS C300 MARK II Digital Cinema camera

Canon unveiled the EOS C300 Mark II Digital Cinema camera at Broadcast India Show in Mumbai. The evolutionary second generation Cinema EOS 4K camera system for cinema, documentary, event and commercial videography is said to pack in a wide range of new and improved features including 4K/2K/Full HD internal and external recording (including 4K RAW output) and a new 10-bit Canon Log 2 Gamma.

This new camera also features an expanded dynamic range of 15 stops, improved Dual Pixel CMOS Autofocus, innovative focus assist engineering and CFast recording technology. The EOS C300 Mark II is redesigned with the help of user input, and helps to deliver more creative flexibility for professional studio motion picture production applications, as well as independent productions, TV dramas, commercials, news features, sports and more.

Its imaging engine with dual DIGIC DV5 processors, new professional codecs and dynamic range, claims to make it the most capable, flexible and accessible Cinema EOS video camera to date.

Mr. Andrew Koh, Vice President of Consumer Imaging and Information Center, Canon India said, "As a technology innovator, it is important for Canon to add valuable assets to the portfolio and create an industry benchmark. After extensive research and user inputs, we developed the EOS C300 Mark II Digital Cinema Camera that promises to deliver improved image-expression capabilities as well as operability, ruggedness and expandability. Moreover, the improved features including 4K/2K/Full HD internal and external recording



(including 4K RAW output) and a new 10-bit Canon Log 2 Gamma add to the uniqueness of the product. We are happy to launch it in this esteemed show that allows our audience a hands-on experience of the product.

The camera is available in Canon EF or PL mount versions, depending on your lens preference. The benefit of the EF-mount version is that you can take advantage of Canon's Dual Pixel CMOS AF technology, which supports a variety of autofocus modes, including continuous AF and Face Recognition when used with compatible Canon EF lenses.

The EOS C300 Mark II Digital Cinema Camera integrates an 8.85 Megapixel Super 35mm 16:9 CMOS sensor that supports 4K (DCI) recording with a maximum resolution of 4096 x 2160 pixels. The camera fully utilises the image data delivered by this 4K CMOS sensor to also enable Over Sampling HD Processing for 2K (DCI) and Full HD 1080/60p recording.

Canon informed that the camera enhances the sensitivity and also minimises the noise and supports the ISO speeds of up to 102,400 for extreme low-light imaging. This sensor also reduces data-readout time to about half of its original EOS C300 Camera, which results in a significant reduction in rolling-shutter artifacts. The EOS C300 Mark II Digital Cinema Camera features two CFast card slots, each of which is protected by a convenient hinged cover. The camera also includes an SD card slot for HD and Proxy recording. The camera also sees a boost in its ISO range, now boasting a range of 160 to 25600 ISO (100 to 102400 ISO when sensitivity is expanded).

The product will be available at ₹1299000.

Konica Minolta participates in India International Photo Video Trade Fair – Ahmedabad

Konica Minolta Business Solutions India participated in a two days exhibition India International Photo Video Trade Fair in Ahmedabad, Gujarat at University Exhibition Centre from 2nd - 4th Oct 2015. India International Photo Video Trade Fair-2015 is one of the famous trade exhibitions of Gujarat Photographic Trade and Industry Association. It also provides a bigger business platform to the traders and business professionals, who are associated with the photographic industry in India.

Konica Minolta displayed bizhub Press C1085 and bizhub Press C70HC with print Xpress. Konica Minolta also showcased the applications on the digital UV and the world's first Digital Foil system. Bizhub Press C1085 and C70HC are essential products to meet the customer expectations from the photo industry. Bizhub Press C1085 and C70H also helps in providing the productivity and flexibility to print



on various kinds of substrates on both the sides of the media also enhances the looks which gives the album light weight look. The customers also have the flexibility to print the traditional 12x36 album on bizhub PRESS c70HC.

Konica Minolta's stall was attended by more than 850 visitors and the machines showcased in the stall were demonstrated approximately 400 times. The Exhibition also provided a bigger business platform to the traders and business professionals,

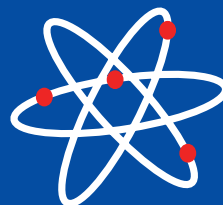
who are associated with the photographic industry in India.

"Konica Minolta is thankful to its customers from Gujarat for accepting our machines as their choice for various business requirements. Gujarat also happens to be one of the topmost priority markets for Konica Minolta," said Mr Yuji Nakata, Managing Director, Konica Minolta Business Solutions India who was present at the exhibition.

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Rohit Ads

Samsung announces Z3 – the next generation Tizen Smartphone

Samsung Electronics announced the launch of Samsung Z3, a Tizen-based smartphone, reaffirming Samsung's commitment to strengthen the Tizen device portfolio and ecosystem in India. The next generation Tizen smartphone, Samsung Z3, designed and manufactured in India has been packed with a host of services and features for first time smartphone adopters in India. Samsung Z3 promises to deliver a superior and differentiated smartphone experience.

Samsung Z3 comes preloaded with a new Rewarding platform My Galaxy, which would extend personalised exclusive deals and offers to consumers. Samsung's exclusive partnership with Mix Radio, a music streaming service, has also equipped Z3 with the most "Engaging" entertainment service.

The incorporation of new features such as Ultra Data Saving mode, which offers up to 40% mobile data savings, coupled with Ultra Power Saving mode makes Z3 easily the most efficient smartphone. These feature when combined with Z3's efficient Tizen platform and premium design at an attractive price point makes the device a very compelling smartphone of choice for first time

smartphone up-graders.

Mr.H.C Hong, President and CEO, Samsung India Electronics, said, "The launch of Samsung Z3 re-emphasises India's significance as a key centre for innovation and development on the Tizen operating system, with India being the first country to globally launch the Z3. We were encouraged by the huge popularity of Samsung Z1, the first Tizen OS powered smartphone that sold over one million units within six months of its launch earlier this year."

"We take immense pride in the Tizen OS, an inspiration to the world and a creation for the future. Our focus is to bring innovation that is meaningful; which will increase smartphone penetration and further catalyse the Digital India growth," Mr Hong said.

Mr. Asim Warsi, Vice President, Marketing, IT & Mobile at Samsung India, said, "At Samsung we have always been at the forefront of innovation. It is our constant endeavour to bring new and exciting experiences for our consumers through cutting edge technology and unparalleled service. As consumers look for more relevance and personalisation, it is our endeavour to give them what they want



and put it together with great insight. Samsung Z3 is another step in this direction-loaded with My Galaxy, our new platform, which will not only deliver real and enduring value to consumers but also present an opportunity for the ecosystem to collaborate by leveraging consumer intelligence and technology."

The phone is 7.9 mm thin, Samsung Z3 is available in three colour variants, Gold, Black and Silver. This product will be available across all Samsung's retail channels at a price of ₹8490. In the online space, it'll be available exclusively on Snapdeal.

Seagate unveils world's first 8TB drive for surveillance applications

Seagate Technology announced at the China Public Security Expo (CPSE) 2015 in Shenzhen, China, the world's first 8TB surveillance hard drive (HDD), the largest drive of its kind for surveillance applications in the industry. Targeting surveillance system integrators, end users and system installers, the Seagate Surveillance HDD offers the highest capacity in the market, tailor made for surveillance storage to keep systems in the field longer and reduce post-deployment support.

"Seagate has worked closely with the top surveillance manufacturers to evolve the features of our Surveillance HDD products and deliver a customised solution that has precisely matched market needs in this evolving space for the last 10 years," said Matt Rutledge, Seagate's Senior Vice President, Client Storage. "With HD recordings now standard for surveillance applications, Seagate's Surveillance HDD product line has been designed to support

these extreme workloads with ease and is capable of a 180TB/year workload, three times that of a standard desktop drive. It also includes surveillance-optimised firmware to support up to 64 cameras and is the only product in the industry that can support surveillance solutions, from single-bay DVRs to large multi-bay NVR systems."

"Increasingly our business customers are looking for solutions that provide features and insights they may not necessarily know they need and that requires an understanding of the pain points and the right technologies to address them," said Guo Xudong, Vice President of Hikvision's China marketing center. "We are proud to continue our long standing relationship with Seagate, a partnership that has evolved over the past 10 years."

"Selecting a technology partner is critical in the surveillance space," said Zhang Jianjun, General Manager of Sales Center, Dahua. "The right partner has to be intimately

familiar with the market needs and be able to deliver the technology and scale to exceed expectations. Seagate's experience and product selection are critical to help Dahua strike that effective balance."

The Surveillance HDD 8TB can serve as a critical component to ensure successful, scalable and reliable solutions so business leaders can focus on other priorities knowing they have the coverage they need. Engineered to run 24x7, the 3.5-inch drive can store over 800 hours of high-definition (HD) content captured by up to 64 cameras simultaneously recording HD content.

The drive incorporates rotational vibration sensors enabling it to reliably perform in systems with eight or more drives, as seen in the rapidly growing network video recorder market. This makes it ideal for use in businesses such as casinos or manufacturing plants, where bulk storage for HD video and video analytics are a growing necessity.

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Transcend launches CFast 2.0 CFX700 memory cards for industrial-grade applications

Transcend has announced the launch of CFast 2.0 CFX700 memory cards for multiple industrial-grade applications and embedded SATA storage products. Compliant with the new generation CFast 2.0 specifications with the combination of SATA III interface and built-in SLC NAND flash, Transcend CFX700 memory cards claim to significantly roll out the maximum transfer speed of up to 530 MB/s, providing an outstanding performance and great convenience in the field.

Transcend informed that the CFX700 memory cards are with small and portable form factor, specifically designed to accommodate the shrinking size of embedded systems with a great demand for secure data storage and robust performance stability. The sequential read speed reaching up to 530 MB/s and the sequential write achieving 260 MB/s for a 32GB Transcend CFX700 memory card benefit from the compliance of the new generation CFast 2.0 specifications based on SATA III 6Gb/s interface. Transcend CFX700 memory cards are assured of a perfect functionality between -5°C and 70°C. Without additional drives for machinery and instrumentation, Transcend CFX700 memory cards provide superb performance as a boot disk, making it an alternative of a SSD in regards to its lower power consumption and higher portability with excellent data transfer speed.

Value-added Technologies

By using the top-tier SLC NAND flash chips, which has higher

stability in data retention and longer endurance than MLC, Transcend CFX700 memory cards are suitable for most industrial-grade applications, such as handheld device embedded system, test and measurement instrumentation, surveillance record system, and inventory recorder. To strengthen product performance, Transcend CFX700 memory cards support various value-added technologies such as device sleep mode, S.M.A.R.T., security command, built-in ECC and global wear-leveling algorithm, of all which give optimal reliability and stability for the product.

Exclusive RecoveRx Software

Transcend RecoveRx is a software specifically developed for all Transcend memory cards in order to restore lost data that is accidentally being deleted. With just a few clicks, users can easily recover virtually any type of digital files. Moreover, RecoveRx supports memory cards formatting and data protection functions, providing the ultimate convenience to manage your memory card.

Warranty and Pricing

Transcend's CFast 2.0 CFX700 memory cards are available in 16GB and 32GB, and backed by Transcend's Three-year Limited Warranty. Transcend CFX600 memory cards with MLC flash chips are another option for industrial grade applications. All Transcend CFast cards undergo extensive testing to assure the utmost level of quality.



Konica Minolta launches 3rd generation of High-Chroma Production Printing Systems in Rajasthan Photo Fair 2015

Konica Minolta Business Solutions India introduced the bizhub PRESS C71hc to provide enhanced printing services based on the advanced colour reproduction capabilities of the manufacturer's proprietary high-chroma toner.

Yuji Nakata, Managing Director Konica Minolta India said, "The colour production printing market is steadily growing and there can be no doubt that RGB data and the high-chroma technology will continue to increase in importance in the future. In this context, Konica Minolta is proud to introduce the 3rd generation of high-chroma products with the new bizhub PRESS C71hc."

Not only with the growing need to print product images or photo albums from digital cameras, but also with the demand to combining online with printed communication, the requirement for the accurate reproduction of RGB workflows is rapidly increasing. Due to the narrower colour range of a conventional CMYK printer, some of the colours seen in real life or on a monitor may change in print or appear less vivid. Konica Minolta now presents the professional solution with the new bizhub PRESS C71hc. The high-chroma toner of these colour production systems has an extended colour range that is much closer to sRGB than that of conventional CMYK toners. Colours can be printed virtually as they are displayed for example on a calibrated monitor.

The company informed that the machine is more reliable in colour

reproduction with advance technologies, better colour management and has a higher productivity than its predecessor. The new machine has a higher life of its consumable parts that keeps it running for more than its earlier model. The reliability on the heavier media is improved by increasing the turning radius. We are confident that the customers would love the new and improved machine for the business requirement, added Nakata.

"Today's communication channels cover print, online and mobile communication. Accordingly, professionals are changing their colour management from traditional CMYK to sRGB. With our new generation of Konica Minolta's production printing systems, we don't just offer our customers impressive colour reproduction over a wide range. We enable colour users to get the best out of photos, printing them in a fantastic quality. The bizhub PRESS C71hc will easily print even colours that until now have proven difficult to reproduce, such as vivid pinks and purples, and different shades of green and the RGB photographs," concludes Mr Yuji Nakata.

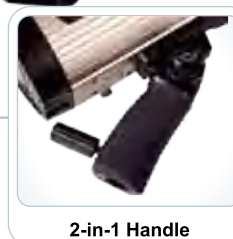
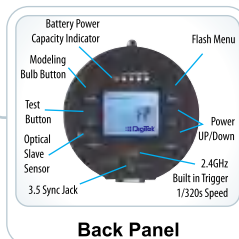


Wireless LED Studio Light

for Professional Photographers

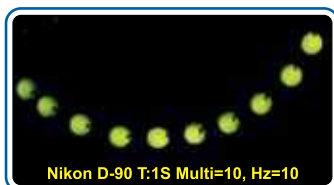
Expand your Creativity to a Different Level

DSF-600PRO Plus



Features:

1. Built in Li-ion battery ,No Cable-No Cords **Wireless Studio Flash**
2. Fast duration time up to 1/11000s. and with multi-flash.
3. Precise power arrange 1/64-1(IGBT)
4. **Built-in 2.4GHz trigger**(1/320s)
5. Compatible: always fit Elinchrom mount;
6. With $\Phi 3.50$ sync cord, (support external 1/8000s)
7. 7 f-stop 1/64-1/1 step adjustment, precise in power variation;
8. MULTI flash, MULTI times: 5, 10, 15, 20, 25 times, Frequency: 1, 2, ..., 10
9. High-speed flash duration: Max 1/11000s



Model	DSF-600 Pro Plus
Output	600 Watt
GN (ISO 100/2m/Standard Reflector)	56
Recycling Time	0.1-4.5s
Power Range	7f-stop (1/64-1/1)
Multi Times	5, 10, 15, 20, 25 times
Frequency (Hz)	1, 2, ..., 10 times/sec.
High Speed Flash Duration	FP-1/11000, F2-1/9000, F3-1/6000, F4-1/4000, F5-1/2000
Battery-Charging Time	6 Hrs (With Self-Protection)
Color Temperature	5500K \pm 200k
Sensor Distance	$\geq 15m$
Protection Device	Overheating Protection
Triggering Way	100m, with inner 2.4GHz Remote Control
Modeling Bulb	5W LED Light
Buzz	Yes (ON/OFF)
Power Source	Interchangeable & Memory Less Battery
Battery-Charging Way	Plug-in Charging Type
Li-ion Battery	12V-6000mAh

Ask Your Expert

Send in your Questions to
askyourexpert@asianphotographyindia.com



Answered by
Bhavya Desai
Editor, Asian Photography

I'm a graduation student, currently residing in Kolkata and doing my BBA (H). I'm very interested in photography and have taken photos, which will say many stories. But I don't know what to do next? I want to earn some money by selling my photos or by any other means of photography. That way, earning money will help me to go through my college fees and rent.

I have searched everywhere but I don't know how to achieve this. I'm very confused and want to do something and earn something with my skills. Please guide me and let me know what I should do.

Gaurav Kumar
Jharkhand

Dear Gaurav,

The question you are asking is something that is on most people's mind, and like you, there are many students that have the same problem. So I will suggest to you what I suggest to all of them. Instead of just focusing on earning money, you should also try to assist a photographer to get some experience and knowledge. Being a successful photographer is not only about clicking pictures, it's also about managing a business. So, you can try and focus on getting to assist a photographer and try taking small gigs on the side to keep the bills running.

I am a reader of the magazine, and I had an unusual query. I am looking for a good magazine that is there for designers and professional who need good monitors. The reason why I ask for the same is because I have a distributorship of Asus monitors and I would like to advertise and make the consumers aware of the same.

Akash Modi
Mumbai

Dear Akash,

I am not sure how can I help you with this information, since this section is more about technical aspects of photography. But the reason we are featuring this in this section is due to its unusual nature. I would suggest that you explore the digital medium to achieve the desired result, or even better, hire an agency.

I am Prashant Chaudhary; I have recently read your magazine and I loved it and also got to learn a lot from it. I am just a beginner in the field of photography, I own a Nikon D3200 with an 18-55mm kit lens. I want to buy a budget telephoto zoom lens. I wanted your help in deciding which lens should I buy - Nikkor 55-200mm VR or Tamron 70-300mm f/4-5.6 LD Di Macro.

I was willing to go for Tamron, as it has longer focal length and a macro feature too. Will the

Tamron lens be ok in terms of picture quality? As buying another macro lens would cost me a lot, I felt it would be better to first try my hands on this lens. But I wanted an expert's advice. I hope you could help me with my problem.

Prashant Chaudhary,
Dehradun



Dear Prashant,

You have a very good question and a very common one too. We always look for keywords in your question itself when we are trying to figure out an answer. Both the Nikkor and Tamron lenses you have mentioned above are equally good in terms of sharpness, lens build quality and fast focussing. It is simply wrong to say one is better than the other, as both are equally satisfying to use. Since you already have an 18-55mm it only makes sense to cover the gap with the Nikon 55-200mm f/4-5.6G AF-S and also your camera body would love having a native Nikon lens attached to it. But on the other hand if you are looking for a lens on a tighter budget and with macro it would be logical to go for Tamron AF 70 - 300 mm F/4-5.6 Di LD. What we mean to say is, both the lenses are good in terms of picture quality, and it is up to you to decide which fits your shooting needs more.

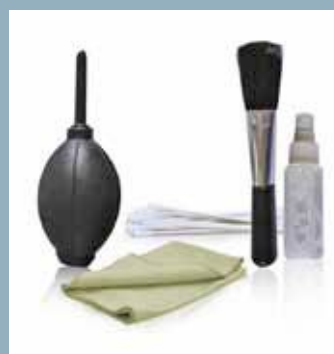
I am an avid reader of your magazine and have been following the same for a long-time now. I checked the October 2015 issue and found it to be super interesting. Actually the article on Sankar Selvady was amazing and brilliant. I honestly couldn't believe that someone from

India can take such beautiful landscapes. I am an amateur photographer and enjoy shooting landscapes as well. I wanted to find out if they have been shot in India or abroad? Are there places in India where I can shoot such photos? Any tips on landscape photography would be really helpful.

Shivam Mehta
Mumbai,
Via Facebook

Dear Shivam,

Thanks for your letter and it's good to know that you are a reader for a while. In fact I am also a big fan of landscapes and enjoy shooting them whenever I get the time. And the first thought that came to my mind when I saw the images from Sankar was how charming and captivating the images were. It's been a long time that I have also seen images like these when it comes to landscapes. As per our understanding most of the images are shot internationally, but some of them are also shot in India. But there are many places in India as well where you can find some good landscape images like these. Shooting landscapes is a difficult task and needs a lot of research. Look for travel guides, ask locals and find local books on travel to find beautiful places that you may not have even known about. India is a beautiful country with expansive desserts, beautiful oceans and amazing snow capped mountains all waiting to be explored and photographed. So we do encourage you to get out and explore them.



THE
QUESTION OF
THE MONTH
WINS
CAMERA
CLEANING
KIT WORTH
₹600

**DHEERAJ PAUL**

Dheeraj Paul hails from a family of well-known skilled professional photographers. He has been working for over two decades as an editorial and advertising photographer. Paul is a Founder, Director at Indian Photo Tours, where he mentors Masterclass & Photo Expeditions.

His specialisations are people and travel, fine-art photography, food and architecture photography. He believes in capturing moments in daily-life. Besides outdoor photography he is an expert in indoor lighting set-ups. He also teaches advanced photography at the AJK Mass Communication and Research centre at the Jamia Millia Islamia University of Delhi.

Paul is a part of the jury for renowned Sony World Photography Awards 2014 & 2015. He has also been invited thrice in a row for the International Jury by the Humanity Photo Awards 2009, 2011 & 2013 China, which was jointly organised by the China Folklore Photographic Association (CFPA) and the United Nations Educational Scientific and cultural Organization (UNESCO).

CREATING HIS OWN LEGACY

I was not born with a silver spoon in my mouth but with lots of camera equipment around me to play with. I hail from a family of skilled Indian photographers. My father Mr S. Paul started photography back in 1951. Since my childhood days I have been taking pictures with different analogue SLR cameras, and used to tag along with my father on weekends & during school vacations. My very first picture was published when I was just 11 years old. I started professional photography at an early age of 19 during my college days. But I was clear that I would not follow my family footsteps by joining a daily newspaper for a job, and I continued as a freelance photographer.

For me attention to detail is very important for my pictures. I always try to redefine my own photography and avoid repeating any fixed style. For me change is the key to growth in photography. Now that digital technology is more prevalent I update my knowledge on a daily basis to update myself with the modern equipment etc.

I have used all formats of cameras from 4X5 inches to 35mm and about 11-12 brands of cameras in a span of over two decades. The equipment in my camera bag changes according to the shooting requirement, and I have been using lenses from fish-eye, ultra wide-angles to super-zoom lenses. Also, I believe every focal length has its own charm. I am currently enjoying using almost all focal lengths options of Sony G, as well as Zeiss series in both A & E mounts.

I am a hardcore technology guy and I have already shifted to compact yet high quality Sony Alpha 7 Series Mirrorless full frame cameras, since they allow me to carry all my favourite lenses along with three bodies in a small camera bag.

Sony A7RM2 is a proud possession, one of my favourites, and the most versatile Mirrorless full frame sensor camera experience so far. I am currently using A7RM2 for both my personal and professional commissioned assignments.

I have been mentoring Master Classes and Photo Expeditions across South East Asia cover-



SHOT USING SONY A7RM2
SHUTTER SPEED: 1/125 SEC
F-STOP: f/1.4
ISO: 800
LENS: FE 35MM F1.4 ZA



▲ SHOT USING SONY A7RM2
SHUTTER SPEED: 1/125 SEC
F-STOP: F/11
ISO: 50
LENS: FE 16-35MM F4 ZA OSS

ing culture, street, people, landscapes, travel and wildlife. I prefer carrying one camera, which can deliver me great images across all genres. The Alpha's robust build quality, with user customisable controls and rugged magnesium alloy, yet light weight, is perfect for my type of work.

Being a fast shooter, I need ultra fast AF system, and I am really impressed by the quick response and Hybrid AF, with 399-point

phase-detection. It gives me full control over focusing area of my subject and elements. As I shoot a lot of street and travel, the camera gives me an edge, as it enables me to magnify or part blow-up composition later, if needed, and still get razor sharp high-resolution output.

My work also involves shooting in poor available lighting situation at times, and the camera's dynamic range and noise performance is very helpful, thanks to its backlit sensor and 5-Axis image stabilisation. It delivers great shadow details and also control highlights from burning.

Some of my favourite lenses which are essential for me are Zeiss FE 16-35mm F4 ZA OSS, Zeiss FE 24-70mm F4 ZA OSS, FE 70-200 mm F4 G OSS. When it comes to prime lenses, I use Zeiss FE 35mm f/1.4 ZA Lens, Zeiss FE 55mm f/1.8 ZA Lens, Zeiss 85mm f/1.4 ZA, with LA-EA3 adapter and FE 90 mm F2.8 G OSS Macro.

These days I am using the newly

launched FE 24-240mm F3.5-6.3 OSS lens on my A7RM2. It helps me compose wide angled monuments to head study portraits, and distant landscapes too, without worrying about changing lenses.



▼ SHOT USING SONY A7RM2
SHUTTER SPEED: 1/125 SEC
F-STOP: F/11
ISO: 320
LENS: FE 24-70MM F4 ZA OSS

PHOTOGRAPHER'S

PICK



A7RM2

The fast AF system, with its 399-point phase-detection, ensures I don't miss any moment in my travel and street photography. The backlit sensor, with 5-axis image stabilisation guarantees me a perfect shot, even in the worst low-light situations.



Artistique 2015: Bengaluru Round - Up

Last month Artistique travelled its longest across India, from Delhi to Bengaluru! This is the third year of Artistique, and it has been a travelling exhibit, and a complete roller coaster ride for us at *Asian Photography Magazine*. It has been a learning experience and has also opened up new avenues for Artistique, an exhibition and contest that strives towards promoting photography as an art form.

The exhibition was in Bengaluru, from the 24th to 30th September, at the Karnataka Chitrakala Parishath. As we opened up our exhibition for the third city, we received a marvellous response of more than 100 – 120 photography enthusiasts visiting the exhibits. The gallery being in the heart of the city and also in the vicinity of an art college gave us a really good mix of crowd, from students and teachers to professionals and other appreciative patrons who came in.

THE CONTEST

Artistique was divided into two parts, i.e. an exhibition and a nationwide competition, organised by the *Asian Photography* team and judged by world renowned photographers and the Editor of *Asian Photography Magazine*.

The photo contest which was announced in April, invited entries from readers around the country to kick-start the process. Participants were required to send in their photographs under three different categories, Black and White, Moments and Conceptual which was under the theme "Independence". We received entries from photographers all over India and the contest already has received an overwhelming response with over 12,000 entries from under the different themes in three months.

These were short listed and selected by a jury comprising Arko Datta, one of the country's leading photojournalist, Jatin

Kampani, ace fashion photographer and Bhavya Desai, editor of *Asian Photography*.

THE WINNERS

The contestants who won were Samir Halder in the Black and White category, Sudipto Das in the Moment's category and Martin Nittalla in the Conceptual category. The winners of the contest each will receive prizes worth 2 lakh in each category. The winning images and the honorary images are showcased in the four city exhibition. The honorary mentions in the Black and White category were Avishek Das and Samya Ray, in the Moments category were Kinsuk Das and Mithun Saha, and in the Conceptual category - Arpit Saha and Chaitali Karmakar.

EXHIBITION AND INTERACTIVE SESSION

The second last stop of the travel exhibit and the excitement does not reduce in Bengaluru. A city which is well acquainted with the different forms of art was evident. The first day opened and we had almost 60 to 70 students from various photography and art colleges of the city. The exhibition had a grand opening and all types of art enthusiasts were seen coming and appreciating the works of our Artistique winners. It was indeed a proud moment for us that the photographs were well received and appreciated by well known photographers who came to the interactive session.

Senthil, renowned commercial photographer, Sudhir Shivaram, acclaimed wildlife photographer, and also renowned fine art photographer Shibu Arakkal, along with the editor of *Asian Photography Magazine*, Bhavya Desai were present for the session.

With the attendance to the fullest, the interactive session went on for more than an hour and a half. The interactive session commenced with the basic introduction of why and how photography needs to be promoted in a country like ours. The session also had questions coming from

the students about how important is it to study photography to what are the ways of improving one's photography skills. The inputs given by the renowned photographers and the magazine's editor were extremely well put in front of the students. They also explained what is the basic meaning of art is. How the vision of an individual should be changed of looking at everything around. The interaction session had questions coming up like 'Why is photography still not considered as an art form?', 'Why does one need to have a backup plan if he or she takes up photography as the main career?', 'How is wildlife photography an art?' With such questions coming up in the interactive session, we as a magazine were happy to note that we might be making that little bit of difference in thinking and photography will surely be known as an art form in the coming years. Basic questions did come up, and questions related to the use of social networking mediums for publicity were also taken up. They were well answered with brilliant examples by each of the mentors on the dais.

The session ended on a positive note that though the growth of photography as an art form is slow, it's making a mark.

TEXT AND IMAGES: PURVA DAMLE



PHOTO PRINTER SHOOTOUT

Printers are an integral part of photography as the final result depends on the quality of the output image. It is as important as a camera or a lens and it is often overlooked by many. Like every year, to make your decision easier, we have put some of the best printers in the shootout that provide good value for money. Last month, we completed the All-In-One printer shootout, and this month it's time for the Photo Printers to battle it out.



PRICE
₹ 23,160



PRICE
₹ 26,999

PARAMETERS

With constant technological developments, it has become necessary to evolve in terms of the testing parameters as well. While we continue to innovate and develop the parameters, the core idea behind them remains unchanged. We tested the two printers on the following basis:

- A4 Colour Print
- A4 Black and White Print
- 4" X 6" Colour Print
- 5" X 7" Colour Print

We have also taken into account the quality of the print, the colour reproduction and the time taken to print the images. The price bracket for the photo printers this year was kept between ₹20,000 to ₹30,000.

CONTENDERS

This year we have two contenders for the shootout. These include:

- Canon iPi110
- EPSON L850

OVERVIEW (As provided by the manufacturer)

Canon PIXMA iP110

The Canon iP110 is a small portable printer which is almost a foot long weighing in at 2kgs. It has a simple design with three control buttons, one for power, one resume/cancel button and one for Wi-Fi. The photo printer PIXMA iP110 is part of Canon's PIXMA model series, offering a maximum printing resolution of 9600 (horizontal) x 2400 (vertical) dpi. The print head has a total of 1856 nozzles with an ink droplet size of 1 pl.

The printer claims to offer a printing speed of approximately 53 seconds (4x6" borderless), and 5.8ipm (colour) and 9ipm (black and white). The iP110 can print on the following paper sizes - A4, A5, B5, Letter, Legal, 4 x 6", 5 x 7", 8 x 10", Envelopes (DL, COM10), Custom Size (width 55mm - 215.9mm, length 91mm - 584.2mm). Being a single function portable printer, it supports wireless printing capabilities and supports various wireless sharing apps like Apple AirPrint, Google Cloud Print and Canon's proprietary software PictBridge.

EPSON L850

The Epson L850 has a black exterior with silver scheme push buttons and it is quite stylish. The printer is quite bulky. It has an exterior housing which consists of six individual ink tanks to reproduce accurate colour prints at a maximum of 5760x1440dpi. Its minimum ink droplet size is 1.5 picoliters with Variable-Sized Droplet Technology. As per company specifications, it can give an approximate print speed up to 5 pages per minute for black and 4.8 pages per minute for colour prints.

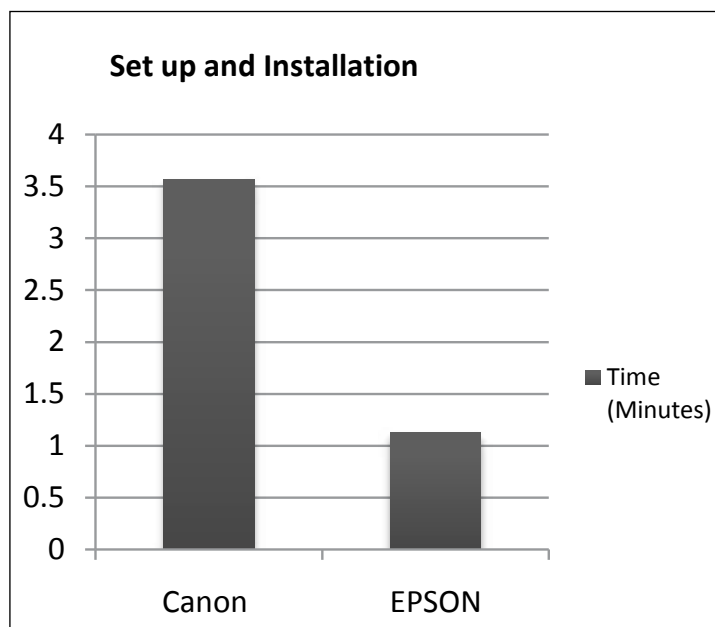
INSTALLATION AND SETUP TIME

Canon PIXMA iP110

The installation of the printer is easy and comfortable. Although the process took a total time of 3 minute and 57 seconds, it was pretty much a hassle free process.

EPSON L850

The EPSON L850 printer was quite simple too, and took a much less amount of time, clocking 1 minute and 13 seconds to install.



A4 COLOUR PRINT

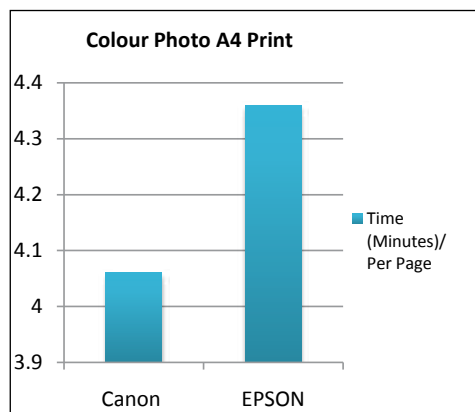
Like every year we ensured that a picture that has a wide range of colours is chosen as a sample to check the print quality under this category. All the photographs were printed on photo papers provided by the respective brands, and under the default setting of the printer. Under this parameter we look for the truest reproduction quality of the sample print.

Canon PIXMA iP110

Printing an A4 colour picture took a total time of 4 minute and 06 seconds. The output was quite close to the original image but not exact. The print looked vibrant and the colour reproduction was decent. However, the tonal range and contrasts seemed to be slightly off as compared to the original image.

EPSON L850

With a time of 4 minutes and 36 seconds, EPSON printer took a little more than the Canon. The quality of the print was good; however the images printed on Epson seemed slightly oversaturated. Overall the print quality was decent but it seemed to be behind Canon under this parameter.



A4 BLACK AND WHITE PRINT

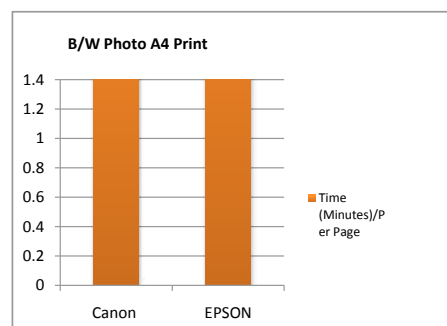
This test is conducted to determine the quality of various tones in a black and white image, as well as the average speed of printing one black and white photograph.

Canon PIXMA iP110

The Canon printer clocked a total time of 3 minute and 59 seconds in the category. The B/W print looked quite well and all the shades of grey were very close to the original image.

EPSON L850

It took a total time of 4 minutes and 05 seconds for the EPSON printer. Again the print didn't seem to be closest to the original image.



5" X 7" COLOUR PRINT

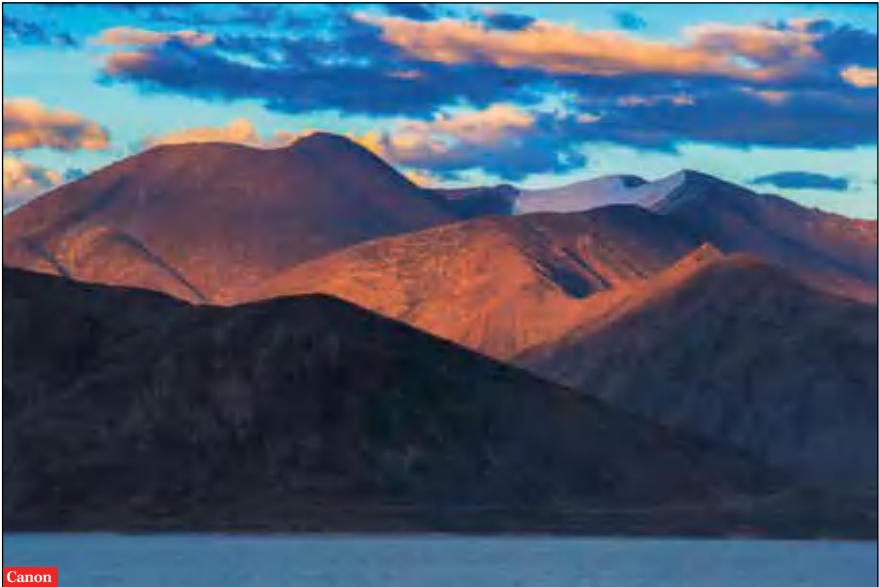
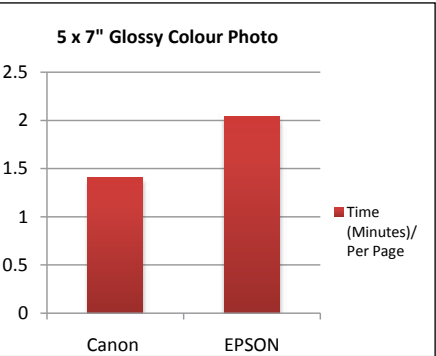
We chose an image with texture, colour and details to test the printers in this category.

Canon PIXMA iP110

It clocked 1 minute 41 seconds to print the 5" x 7" colour print. Once again the print seemed closer to the original, except the contrast was on a higher side.

EPSON L850

The printer took a total time of 2 minute and 04 seconds; the contrast and saturation were quite decent.



4"X 6" COLOUR PRINT

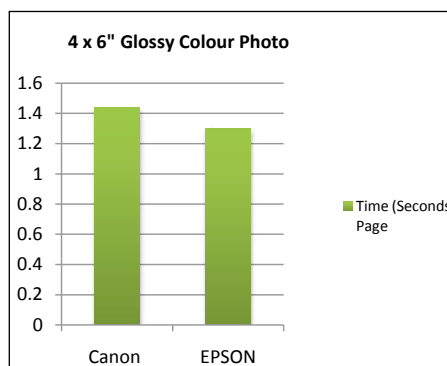
A picture which had vibrant colours, as well as a balanced contrast, was selected for this category to determine the quality of outputs of both the contenders.

Canon PIXMA iP110

Clocking 1 minute 44 seconds, the printer performed well in this category, as well producing good colours and shadow details.

EPSON L850

The EPSON printer's output had low contrast and the highlights were a little brighter. It took 1 minute 30 seconds to print the image which was lesser than the Canon.



CONCLUSION



EPSON L850

EPSON L850 took the least amount of time for set-up and installation. Its output quality, shadows, highlights and details were decent. But it lagged behind when it came to accurately reproducing the colours in the Colour A4 and 4"x6". There was a slight visibility of a greenish tinge on the A4 black and white prints. However, it reproduced close to original colours in the 5"x7" colour category. Priced at ₹26,999, it might be slightly expensive for photographers.

Canon PIXMA iP110

The Canon iP110 was easy to use and to set-up and install as well. The overall print quality of Canon was good, even and quite close to the original. It also edged past Epson in the print-time speeds by mere seconds while providing quality prints. With a price tag of ₹23,160 the printer delivered good value for money, making it the winner of this year's Photo Printer Shootout.



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Fixed Focal Length Lens Shootout

As you might be aware from our shootouts every year, we have constantly stressed on how important lenses are in a photographers repertoire. And one lens that every photographer should have in his portfolio is a Fixed Focal Length lens. We know photographers who swear by a fixed lens and won't leave their studios without it. This year, for the fixed focal length lens shootout, we called in for the best lenses of 85 mm focal length or close. The 85mm lens is a prime lens well suited for portraits, weddings, street photography and events in general.

CONTENDERS

For this year's shootout we have the following contenders:

- NIKON 85mm f/1.4G
- HD Pentax DA 70mm F/2.4 Limited, and
- Tamron 90mm f/2.8

Unfortunately some of the other manufacturers couldn't get the products on time or didn't have anything new to share in the same category.



PRICE
₹ 1,33,500

■ NIKON 85mm f/1.4G



PRICE
₹ 53,685

■ HD Pentax DA 70mm F/2.4 Limited



PRICE
₹ 28,900

■ Tamron 90mm f/2.8

BENCHMARKING TESTS

What differentiates us from others is the fact that we always put our reviews through industry benchmarking tests in order to determine the best products in the category. And this year as well we have put the lenses through the following benchmarking tests:

- Build, handling and performance
- Chromatic aberration and distortion
- Colour reproduction
- Value for money

BUILD, HANDLING AND PERFORMANCE

As you know, any equipment in the photography industry needs to have attention to detail when it comes to their build and handling, apart from the importance of optics.

Nikon 85mm f/1.4G

Like most of the Nikon lenses, the 85mm f/1.4G is big, slightly on the heavier side and sturdy. But its weight hardly matters once you start using it. The build quality is as expected like any other Nikon product. From the handling and performance perspective, the quality of colours, details and sharpness in its output are great under most lighting condition. It features a smooth focusing ring for manual focus and the auto focus also works great.

The low-light performance of the lens is good on both, a full-frame as well as cropped frame camera. Being a fan of bokeh, this is something to really look forward to when using the lens. The lens is quick and doesn't make noise while focusing automatically. However it needs to be handled with immense care.

HD Pentax DA 70mm f/2.4 AL Limited

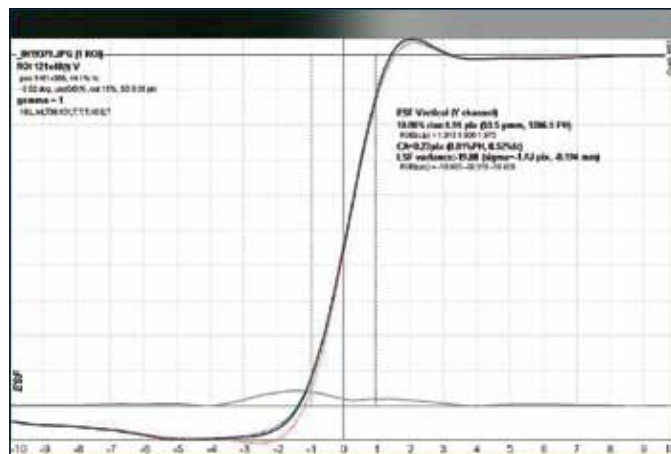
We were really excited about what this lens could do, probably because it might be the smallest lens of this focal length we have seen in recent times. As compared to the other lens, it's small, light and very handy. The lens build is a uniquely shaped high-grade aluminium body. The lens is small, but when attached to the camera does offer slight operational difficulty. We found the flash hood obstructing a little while using manual focus.

But what it probably lacks in design, it makes up for in performance. The lens is sharp in daylight but has small challenges during the night, probably due to the sensor restrictions. The bokeh quality is good and with its tiny stature, the lens looks very smart.

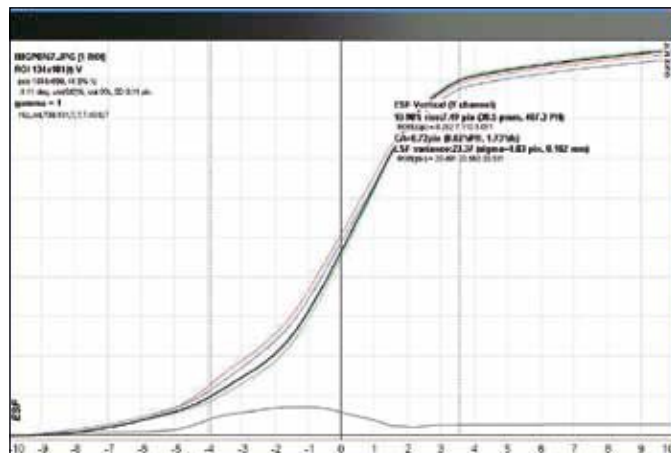
Tamron 90mm f/2.8

At first glance the 90mm f/2.8 sounded a little different in this category/shootout. A lens which falls between the most adored focal length of 85mm and used for its macro capabilities, would be a little out of place here. But, when given a thought this lens can be a great balance to shoot portraits during weddings as well as a few genres of wildlife photography. The lens's AF is extremely fast and noiseless. The lens is heavy but built sturdily using highly thick plastic. The lens hood that accompanies the lens is quite unique and handy.

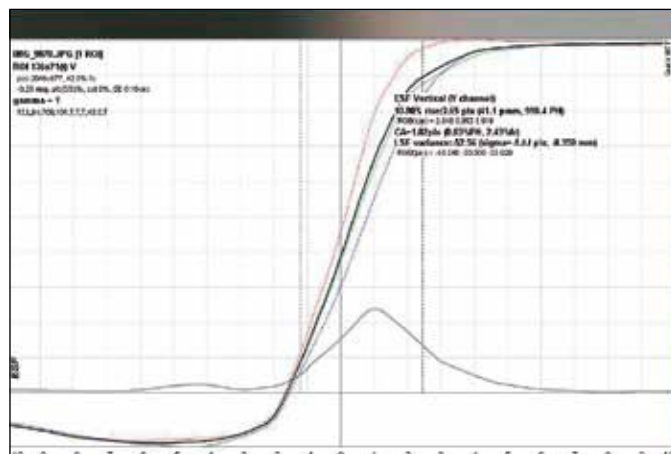
The bokeh seem to be nice and the focus is precise and sharp. The focusing ring is broad enough so one can concentrate and focus properly when photographing macro.



• NIKON 85mm f/1.4G



HD Pentax DA 70mm F/2.4 Limited



Tamron 90mm f/2.8

CHROMATIC ABERRATION

Like the previous years, we used the benchmarking software, QuickMTF, to test the lenses for chromatic aberration. The cameras were fixed on a tripod and we shot ISO 12233 chart which was evenly lit. The result was as follows:

Nikon 85mm, f/1.4G: 0.23pixels

Nikon showed the least amount of chromatic aberration with a value of 0.23 pixels

HD Pentax DA 70mm f/2.4 AL Limited: 0.72pixels

As compared to Nikon, the Pentax showed a higher value of chromatic aberration with a value of 0.72 pixels.

Tamron 90mm f/2.8: 1.02pixels

As compared to Pentax, the Tamron showed a higher value of chromatic aberration with a value of 1.02 pixels.

COLOUR REPRODUCTION AND DETAIL

Under this test we used the exactly same settings to take pictures under daylight conditions and also night shots.

Nikon 85mm, f/1.4G:

Nikon lens produced the most natural colours with good contrast, saturation and details.

HD Pentax DA 70mm f/2.4 AL Limited

The Pentax lens fared better for the day shot but seemed to lag slight behind in the low light shots. The sharpness and the colour saturation turned out to be good during the day.

Though the AF-S NIKON 85mm f/1.4G produced a good image, the tiny HD Pentax DA 70mm F3.2 AL Limited surprised us with images with good contrasts and details.

Tamron 90mm f/2.8

The colours were slightly saturated but pleasing from the overall perspective. The lens under day light conditions gave even and crisp images.

The lens' autofocus was quite fast and quiet. The quality of the images were sharp and the detailing is also seen well when zoomed in on the subject.

DISTORTION

As the lenses we tested were of 85mm, 90mm and 70mm, we found practically no visible distortion.



NIKON 85mm f/1.4G



HD Pentax DA 70mm F/2.4 Limited



Tamron 90mm f/2.8

CONCLUSION



HD Pentax DA 70mm f/2.4 AL Limited

Being the second highly priced among the two, the Pentax lens had lots going for it. We were bowled over with its compact size, build and quality. The lens also works with the APS-C body and the Pentax DA 85mm f/2.4 AL Limited clearly made its mark in this year's fixed DSLR lens shootout.

It also gave quality images during daylight conditions, which showed good detail. But it seemed to lag behind the others when it came to the low-light conditions and chromatic aberration. Overall it's a good lens which can come in handy using an adapter with other bodies as well.

Tamron 90mm f/2.8

Tamron can surely be a good combined buy if you really don't want to invest in the 85 mm and 100 mm at the same time. Tamron has surely made a smart move by introducing such a focal length lens with a very close difference of sharpness and detailing. But for an aperture of 2.8 it's a really fast and sharp lens. With the least costing in the three, this is surely a recommended lens, and also a clear substitute for the 85mm and 100mm macro. With its macro mode, the low cost, and the performance so close to Nikon, Tamron wins the recommended tag in this year's shootout.



AF-S NIKON 85mm f/1.4G

Like its brand name, a Nikon lens in any shootout heats up the competition. It's known for its quality and the lens didn't fail to disappoint. The images shot using the lens were sharp, clear and provided good details. The AF mechanism employed in the lens was quick and silent. There's not much to complain about when it comes to the lens. The build quality of the lens is good, but like most of its other lenses, it's bulky and heavy. Also one of the complaints that we have with the bigger brands is the pricing of their lenses. For Rs. 1, 33, 500 the lens is expensive, but delivers everything it promises. We just wish it would've been more affordable. But with its great quality, Nikon is the winner of the Fixed Focal Lens shootout this year.



Master of Ceremonies

In a young career he has established himself as a name to reckon with. An ex WPJA member, his style of wedding photography is a perfect blend of non-intrusive documentary and artistry, where people are candid, casual and at their best. Hailing from Pune, his work has been featured in established international wedding blogs, magazines and books. He has shot destination weddings to intimate weddings across India. We talk to **Navdeep Soni** this month, to find out why he loves capturing the most treasured moments of a person's life.



Tell us about your journey, and how you became a wedding photographer.

I became a wedding photographer in 2011 by choice. In 2010, I came across the work of Jeff Ascough and really liked his take on shooting weddings. I had already been doing non wedding commercial shoots as a freelancer along with my day software job. Though I never assisted anyone,

by 2011, I was shooting weddings independently.

What draws you to wedding photography? And what do you love most about shooting weddings?

Its people! Weddings can bore you soon if you are not enjoying shooting them. Every wedding is different as people and their personalities are

different. I often end up shooting at same venues over the seasons but it's the people that make it interesting.

When did your work first started getting noticed? Was it one particular wedding shoot that got your name out there?

Initially my name spread by word of mouth. A Delhi-based wedding planning blog featured one of my early



weddings that also helped in early 2011. There wasn't any one particular wedding. From my first wedding itself, I was keen on sharing my personal style of shooting in weddings. I always shared pictures which told the story of the wedding without comprising on romance and fashion quotient that involves most of the weddings.

How would you describe your

personal style of wedding photography?

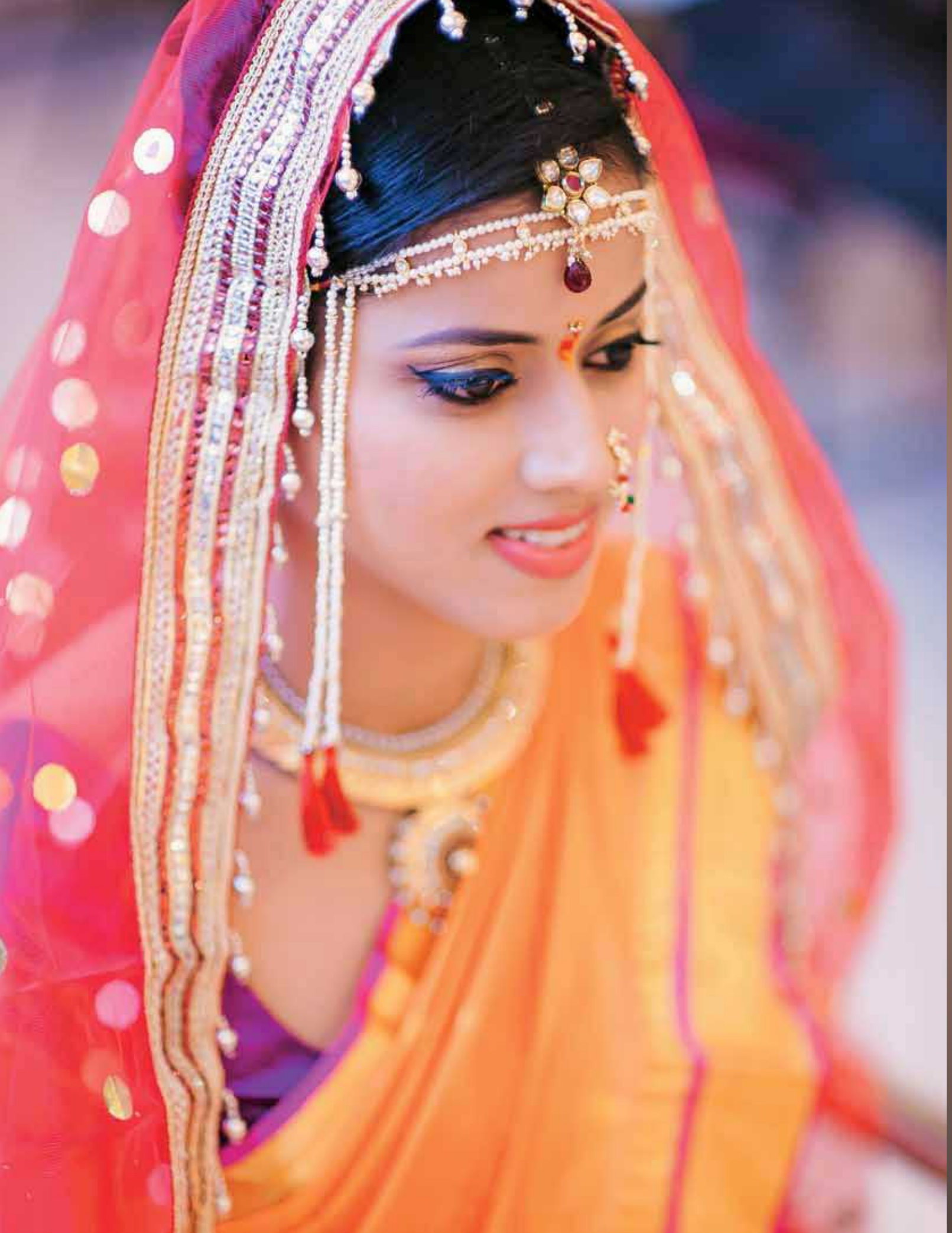
My personal style is high on romance, emotions and love; those unnoticed moments that would bring a smile on your face.

Which was a turning point for you? How did it change your career and work?

I think I cannot pinpoint a turning point

as such. Initially when I was shooting weddings, I was experimenting with my style and how I wanted to do my things. But my decision to stick to my original style of freedom to shoot worked best for me. I (and my clients) was happy when I got that freedom in my shoots. I could create images I really wanted to create. I felt I was not at my best when I didn't get that freedom of thought.







How do you come up with the unique shoot ideas that we see translated in your images? Do you decide on the location and especially, a theme for each wedding shoot?

I generally don't try to pre-plan shots but rather create ideas on location and more importantly through the personalities of my couples. I try to talk to them through my shots about what I am doing. It is all about

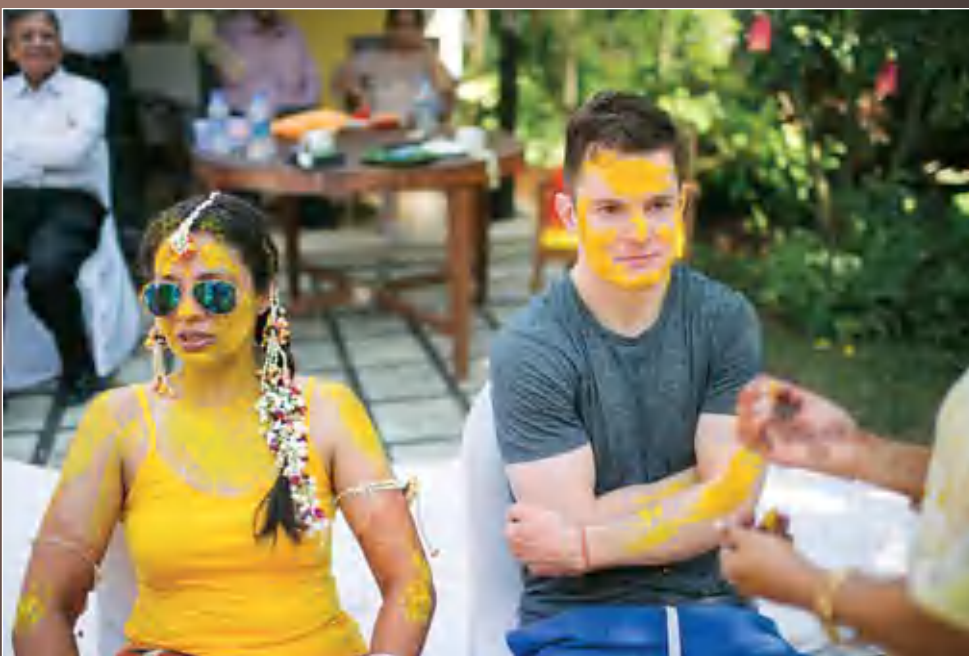
invoking the romance in front of camera without forcing them to leave their comfort zones.

When you agree to shoot a wedding, what all is bundled in the package that you offer the couple?

I don't have fixed packages but generally my packages include pictures, wedding book and contemporary short film. But my couples are free to opt/add any deliverable. It is more about understand the requirement and design packages accordingly.

How do you prepare for shooting weddings of couples of different cultures or backgrounds?

I have covered almost all sorts of Indian weddings so I don't need to research about the wedding rituals. My preparation is more about understanding about the couple's personalities and a client brief on how each event is going to be like. Suggesting location, dresses, and accessories for pre-wedding shoots





is part of the planning. Gear wise, a formal checklist is followed for primary and backup gear.

What is the biggest challenge in Wedding Photography?

The biggest challenge in wedding photography is being consistent with your work. Indian weddings are fun, fast, and bright, with lots of chaos. It takes some mental strength to stay aloof from chaos and yet be close to the wedding event. You may easily end up being part of chaos and it will affect your work.

What are your weapons of choice (camera, lens etc)? Which are the ones you generally carry to a wedding

shoot? Can you specifically name them?

I would be happy shooting with any capable cameras. I shoot with Nikon cameras and their top of the line prime lenses. I love shooting with Nikon D750/D800 with Nikkor fast primes 24mm, 35mm 50mm and 85mm F1.4G. I am planning to shift to mirrorless cameras for personal projects. For that Sony and Fuji are on my radar.

Since you started shooting wedding, tell us how you have had to adapt to changing scenarios through the years.





When I started out contemporary wedding photography was a little unknown arena in the Indian wedding scene. I remember educating the to-be bride about what I do and what I do not when I photograph.

What motivates and inspires you to keep pushing?

I think the love for photography, and meeting new people to shoot one of the biggest days of their lives.

What are some of your tips or rules to follow as a wedding photographer?

Being professional and honest with

my work. Your personality reflects in your work in a way. Also remember, there are no second chances when you are shooting weddings. If you messed up the day or did the best, you will always be associated with the wedding pictures for that couple. Be a part of their good memories.

What are some of your most memorable moments or anecdotes in the profession, over the years?

There are many memorable moments but I find it cute to meet former brides whose weddings I have shot, and photograph them with

their kids, when I meet them at their sibling's wedding.

Can you give some suggestions/tips/advice to upcoming or budding wedding photographers?

There are no shortcuts in any creative art form. You will have to pass through the process if you are here to be for a long time. Invest in the gear you need and not because your favourite photographer owns it. And lastly shoot, shoot and shoot. That's the only thing that will make you better.

TEXT: ABHISHEK DESAI

SHOOT MY CITY

Kolkata

- The days of Durgotsav





At the heart of the image



West Bengal, the city of joy is known for its rasgullas, its fish and its inherent love for football. But what *Bengalis* are better identified throughout the world for is *Durga Puja*. Kolkata has always been associated with the festival and according to a school of thought the name '*Kolkata*' itself was derived from *Kalikkhetrô* which roughly translates to Field of *Kali* (Another form of goddess *Durga*). We had previously done our Shoot My City on Kolkata, but never had featured *Durga Puja* as a center of interest. Kolkata is but synonymous to *Durga Puja*. According to Hindu mythology, Goddess *Durga* was created by the three all powerful Gods- *Brahma*, *Vishnu* and *Maheshwara* (*Shiva*). They, along with the lesser gods, combined their powers to create *Durga*, to slay the demon king *Mahishasura*.

The story of *Durga* and *Mahishasura* is one of the most interesting and socially

relevant stories of the time. According to Hindu mythology, *Mahishasura* was a demon who wanted power and influence over other gods. He meditated for years to please the Gods and finally *Brahma*, pleased with *Mahishasura*'s patience and dedication gave him a boon that he will be all powerful and no man could ever kill him. *Mahishasura*, confident of his newfound power declared war over the gods. *Indra* sent his army to fight against *Mahishasura* but was defeated by the demon god and his army. This victory over Lord *Indra* led *Mahishasura* to take control of heaven and reign over the lesser gods. This did not please the three supreme powers and they were furious. Luminous light started to immerge from their bodies out of anger and these lights merged to form a supreme power (*Shakti*). It was a woman formed out of the energy of the three Gods and she was named *Durga*. She had ten hands and three eyes, symbolising an all powerful nature. The

Gods empowered her with gifts of weapons and armoury for her ten hands. Lord *Shiva* gave her the trident; Lord *Vishnu* gave her a rotating disc or '*Chakra*'. *Varuna*, gave her a conch and noose, and *Agni* gave her a spear, *Vayu* - the wind god, gave her arrows. *Indra*, gave her a thunderbolt and *Indra*'s white-skinned elephant *Airavata* gave her a bell. From *Yama* -The god of death, she received a sword and shield and *Vishwakarma* (god of architecture) gifted her with axe and armor. The god of mountains, *Himavat* gifted her with jewels and a lion to ride on. After a long and hard fight with *Mahishasura* she defeated him and restored peace in heaven. She slayed the demon king who had changed form into a bison with her trident and finally ended the reign of evil.

A script, written about women empowerment and a triumph of good over evil, written at a time when no one knew the concept of women empowerment is amazing





At the heart of the image



to read. The social and political significance this story holds in modern day scenarios is worth noting. *Durga Puja* is celebrated for a total of ten days starting from *Ekadoshi* and ending

on *Dashami*. People buy new clothes, visit different puja pandals, and go out with friends. Different communities hold functions which include song, dance, theatre and musical group

performances that are practiced and rehearsed for a month before the *Durga Puja*. Entire Kolkata changes into a happening destination and the streets are packed with pandal hoppers

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At the heart of the image



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for twenty four hours. Several affluent families have their own *Durga Puja* at home which is a good excuse for family get-togethers as all family members fly down to the city for the occasion.

Many other cities and states celebrate *Durga Puja* but Kolkata has the biggest celebrations in the world, and rightfully so.

The history of Kolkata is deeply correlated to this festival. Getting into the history of the city one name comes up way too often - Sabarna Roy Choudhury. The Sabarna Roy Choudhury family were the last *zamindars* (land lords), before the British took over, of the three villages that now define Kolkata. They were quite spiritual which is quite clear

from the fact that they owned a temple near Lal Dighi of their family deity – Shyam Rai or Krishna. They are known to be one of the oldest families celebrating the *Durga Puja* festival since 1610 at their home in Barisha. Started by Laksmikanta Gangopadhyay, they still celebrate the festival in full vigour. Many other affluent families are well known for



their own signature *Durga Puja*s. Amongst them the Sobhabazar Rajbari is the most visited. Started in 1757 Raja Naba Krishna Deb celebrated Durga puja on a grand scale after the British defeated Siraj-ud-Daulah at the Battle of Plassey. It is said that Lord Clive and Warren Hastings were among the list of invitees.

The idol is brought to the pandals on the fifth day and the ceremony lasts for a whole five days. On Dashami, the last day, the Durga idol is immersed in local water bodies. Ganga being the only river flowing through Kolkata is packed all the time with parties arriving for immersions every other second. The festivities are followed by

consumption of sweets and hugging each other and showering blessings for the young. The festival comes once a year and Kolkata looks forward to it throughout the year as she dresses up in a new attire of lights and merrymaking, as if her own daughter is back to her native place for a few days and that is what the spirit of "The city of joy" is all about.





How to reach

By Air: Netaji Subhash Chandra Bose International Airport is situated at Dumdum, which is about 17 kilometres away from the city centre.

By Train: Kolkata is connected by trains and is connected to most cities. The closest railway station is Howrah Junction.

Transport: Kolkata has an excellent private bus service- both private and public run buses ply across the city apart from a north-south underground metro and taxis. On call cabs are also available.

TEXT AND IMAGES: SOURADEEP ROY

My Best Shots

Being one of the most important days of a person's life, capturing a wedding is not a cakewalk. Among the hustle and bustle of the hectic day, wedding photographers have to ensure they capture more than just the important moments. A wedding photographer has to invest time, energy and thought to get the best shots, and capture the true unique essence of each wedding. For our wedding special this month, we speak to three professional photographers who talk to us about their favourite wedding shots and the stories behind them.



MAHESH SHANTARAM

Known for his honest and fresh approach to Indian wedding photography, Mahesh Shantaram has been capturing Indian weddings for almost a decade now. His candid take on wedding photography, is an amusing mix of emotion and humour. With no typically posed wedding shots, his images, through real moments, narrate personal stories of individuals.





This is my school buddy, Rohit. He has always been yawning ever since I knew him. Of course, I fired many shots as the rituals were about to begin, but this is the picture I chose to use. It captures the sentiment of unprepared bridegrooms all over India. Kolkata, 2010.

She was the girl next door marrying into a family of kings and kingmakers. The whole village was invited to the wedding. Naturally, they were curious about their new bride. Bangalore, 2012.

This was the very last shot I fired at this beach wedding in Goa. The couple spontaneously decided to run into the sea. Everyone ran in with them. I could not be left behind. My flash gave up the instant it came in contact with seawater. It was worth the risk. Goa, 2011.





Her mother's last wish was for her daughter to get married in her ancestral home. So what if the home was never completed? Shillong, 2013.

A lot of people go into making a wedding successful, including this team of espresso makers whom I couldn't resist capturing for eternity. Ahmedabad, 2012.



DO

- Tell the story of two people and why we, the audience, must care. For that, you must care. Make it personal. Everything you learnt about the business of wedding photography - throw it out the window.
- Get close to the action. Become a part of it. Then the viewer too will become a part of it...forever.
- Have an opinion and curiosity about the world around you. In time, you will have something to say through your pictures, which will become more meaningful.
- Be courageous enough to make good of any unconventional situations that may hit you like Isaac Newton's apple!

DON'T

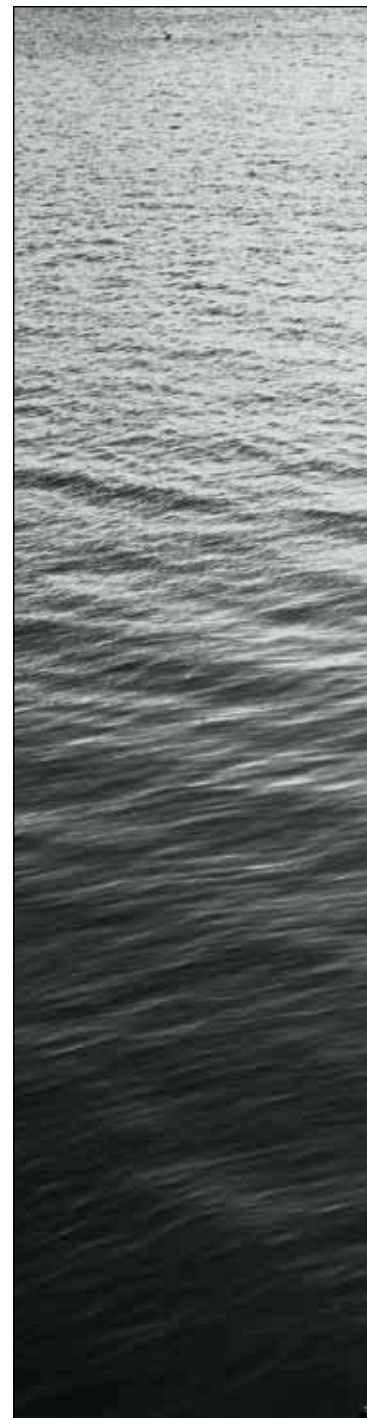
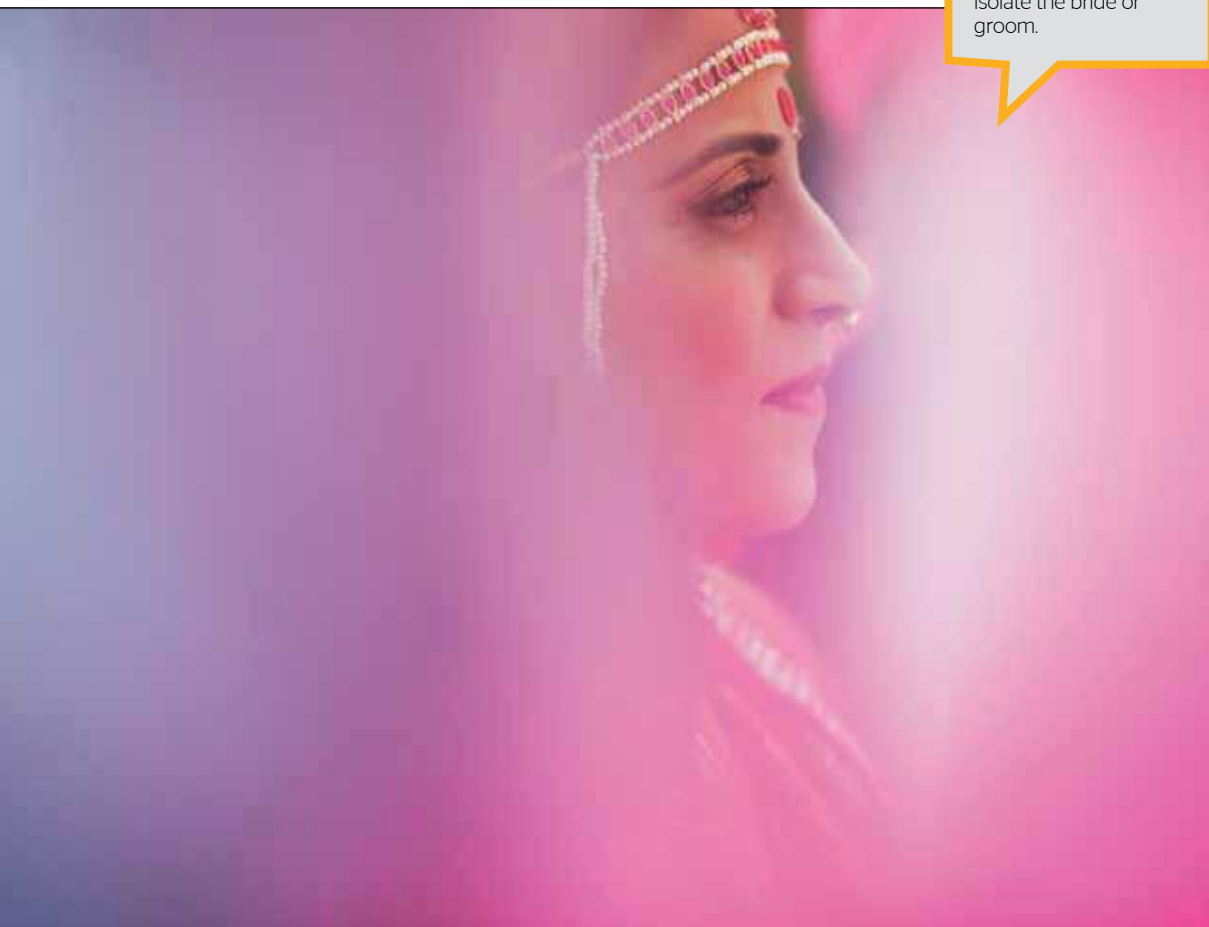
- Don't chase Likes and Shares unless you want to get stuck in your own mediocrity. The path to excellence is to hold yourself against your own high standards.
- Don't mindlessly copy styles and gimmicks from black and white weddings abroad. Indian weddings are different. We have to innovate to develop a new photographic language for our weddings.
- Don't get your inspiration from the commercial wedding photography industry. Instead, be a documentary photographer and tell the stories of your society and your people.



RAM BALMUR

Though an engineer by training, Ram Balmur has been in love with the art of photography ever since he can remember. He loves sharing the beauty of the myriad emotions that are so much a part of Indian weddings. His style is journalistic and he prefers to be as unobtrusive as possible during ceremonies, while making sure all the little details that make weddings so special are captured.

Shot in Pune last year, this is one of my favourite bridal photos. It was shot through a very tiny gap in the antarpatri (a curtain held between the bride and the groom by both families). It's a rather unconventional composition, but for me this perfectly communicated the sense of anticipation, colour and beauty of wedding. I like shooting abstract images, and most of my portraits make use of the environment to isolate the bride or groom.





This image was shot at Albert Park in Melbourne. It was quite a challenging task, as we only had 15 minutes on our hands, and there were limited options to shoot. I had to climb two storeys high on a structure to capture this image. I really like the angular shadow of the couple, as the sun was setting really fast.

Indian weddings are a mix of the somber and joyful. In my view, the Indian wedding is often a metaphor for married life - a mix of the humdrum, the serious and joyous moments. I feel this image is a perfect example of that.





There is so much emotion expressed in a simple glance over the antarpat. This was shot at a traditional Maharashtrian low-key Brahmin wedding. The bride and groom were from America, and came down to India for the marriage. As the groom was American, he understood little, there were some people translating things to him. The bride found this amusing, and that's the shot of her smiling across the antarpat. Though you cannot see the actual smile, you can see it in her eyes.

DO

- Always, always be on time. Punctuality communicates a sense of responsibility and integrity. Brides and grooms are probably having the most chaotic day of their lives and it is essential to not add even a tiny bit to that chaos.
- You and the bride and groom are on the same team. Work with them and help whenever possible, even if it isn't photography related. There have been many times where after a long reception, I've made it a point to get a drink of water or a beverage for the bride or groom. They're the only people at the venue who will be as tired as you are.
- Always check your gear the night before a shoot. There is a chance that you will not have time in the morning to do a thorough check.
- Stay on your feet and stay mobile. A large part of making strong images is anticipating moments and getting to the right vantage point.
- Prepare a consistent and well-planned workflow for backup and management of your files. Losing images may just be one assignment for a photographer, but they are irreplaceable memories for a couple.

DON'T

- Don't complain about things out of your control during a wedding. Sure, at times it can be frustrating, and it's great to vent, but it is essential to be professional and courteous at all times.
- Don't forget to at-least meet the couple before the wedding. A casual meeting over a cup of coffee works wonders for communication. There've been many times where couples were thrilled to get away from the chaos at home for a couple of hours.
- Don't ever think of an assignment as just another assignment. Bring your A-game every time.

SHAADIGRAPHER



Co-founded by Amrit-Vatsa, Shaadigrapher is a team of young wedding photographers. Specialising in candid and destination wedding photography, this enthusiastic team has shot weddings across India. Capturing natural moments is the team's expertise, and they have made a number of couples smile, making them one of the most sought after wedding photographers in India.



I like this image because I almost never get to see a groom as introspective as Gaurav, the groom, looks here. This is a rare sight. Most of the times, I only get to see the bride in similar moods before the start of the wedding. This is from January 2014. I was actually supposed to be with Nishtha, the bride, but things got delayed at her end and I decided to hang out with Gaurav instead. And that's how I got this!



I love the fact that I could actually get the blushing expression of the bride even when her face was covered by the veil.



DO

- One of the things that I do want to share with some of the photographers who shoot candid pictures at weddings, is to try getting close to the subjects, and still get away with candid pictures.
- A lot of times, in the name of candid, what we get to see are images that have just one face and a blurred background, mostly clicked from some distance with a telephoto lens (85mm or higher). That is such a limited use of photography. It's good to have few pictures like that but one can come up with very interesting results if one uses a 35mm focal length and hangs out closer to his/her subjects. Visually, pictures taken at close range look more intimate. When you look at a photograph like that, you feel closer the subject of the photograph.
- It takes a while to figure out how to be close to people and yet let them be their natural self without looking at your camera. But it's doable. It's a matter of trying. These are some of the pictures which are 100% candid where subjects don't realise I am right next to them taking pictures. And you will feel that closeness when you look at these images.

DON'T

- Avoid coloured lights if you can (velvet, pink, blue, green and the likes). They are okay if they are made to fall on walls, flowers, ceilings, but they will spoil all pictures if they fall on people. The DJ light is okay but should be restricted to dance floor (and only when people want to dance for fun, not when a sangeet performance or say a speech is going on).
- Make sure that your venue decorator does not try to light up the whole venue by just two or three sources of huge lights. More the number of light-sources better will be the overall lighting (not only from photography perspective, but also from general ambience perspective).

USE OF FAST LENSES IN WEDDINGS

Let's be honest, an Indian family get together or wedding, even when planned, can be full of commotion. Considering the extensive planning that is required for variety of different traditional rituals that happen at a wedding, being quick and on toes at weddings is not only the job of the relatives, but also of the photographers.

The trend is slowly changing and acceptance of new styles of wedding photography is seen in the

If thinking of starting off with some wedding shoots this year, here are suggestions and the reasons why you should have these as a part of your gear!

Must have lenses for weddings

-50mm, f/1.8 - When it comes to selecting from the best options available, the 50mm, f/1.8 is a favourite with many. The f/1.4 did make some waves later, but the result of the f/1.8 is far more accurate and

- 24-70mm, f/2.8 - A lens which has zoom, but is a fast lens and moves from Macro mode to non macro mode within seconds. With the widest possible range to the zoom available to us, this lens makes works beautiful, if used with the sense of framing and light used during weddings.

- 16-35mm, f/1.8 - It is a lens which seems like an odd zoom range to an amateur, but the wide zoom 16-35mm, f/2.8 is a lens which is magical and can be used for beautiful



PHOTO: MAGICAL HOUR STUDIOZ

Indian families and abroad too. The grandeur of weddings has changed and has increased leaps and bounds.

The photographers should be now equipped with not only good professional DSLRs, but also with lenses which can cope up to the quality of expenditure the client makes in general on weddings these days. The client wants the best out of everything which is involved in the wedding.

the bokeh are more acceptable than the F/1.2 and F/1.4 in the 50mm category.

- 85mm, f/1.4 - This lens is a new gem and works wonders. Practise is much needed as these can be heavy lenses. The lens might look big, so while using it make it a point that the client is not really conscious, as there are chances of him or her getting conscious because of the size of the same.

enticing couple shots. You can not only also include the couple, but also the environment around where the wedding is taking place.

- 100mm, f/ 2.8 macro - Macro is a beautiful world. This major genre can be included in all other sub genres. Experimenting with the depth of field (D.O.F) of a macro lens is a completely different feeling. Why, because as a photographer you are not only going to like the sharpness



but also its bokeh.

The reason of mentioning these lenses is because we would like you to be aware of what's out there, and the must-haves in the long run in your wedding photography kit.

Importance of Fast Lenses

Basically, fast lenses are lenses which have 'small f numbers'. Smaller the 'f number', faster the lens and crispier the image. Generally, one would find such f numbers in prime lenses (fixed focal length) or small range of focal lengths.

Wedding, the moment one hears this word anywhere one can think of colours, smiles, expressions and a ton of movement. To capture these very movements and expressions of the

people around at the function is what a photographer should look out for.

The quicker you move with your camera the more you can capture. Even though now the digital cameras are highly responsive, one should always plan shoots well in advance. Fast lenses will let you use lower f numbers, hence are perfect for such situations, and the results is satisfying.

Foregrounds and backgrounds

These lenses have an eminent way of capturing beautiful foregrounds and backgrounds. Because of the aperture number and the concave and convex glasses, which are of much greater quality, the tones and contrasts of colours are also breath taking. The lights, the colours, the refractions and

reflections of these accessories will give bokeh as foregrounds as well as backgrounds. Involving yourself in pre meetings with the decorators can give you an idea of how your background is going to look and then the lights can be so adjusted where in shadows don't disturb beautiful candid expressions!

Capturing expressions

Capturing ever-changing expressions from tears to smiles, laughs to hitting someone playfully is what we turn into memories! The bride is in her best mood and so is the groom. That is where we as professional photographers come in. Here the photographer's observation skills are extremely important. The dynamics



PHOTO: VIVA AH



PHOTO: VIVA AH



PHOTO: MAGICAL HOUR STUDIOZ

of the family has to be understood within no time. The aim of the photographer should be capturing the most amount of expressions of the relationships between 'Father – Daughter', 'Mother – Son', 'Groom – Brother – in – law and sister – in

– law', 'Bride – Sisters and Brothers'. One should have an eye on the close-knit family and the immediate relations of the bride and groom. Closest of friends make the best expressions and get the best drama out of the bride and groom. Get up

close and form a rapport with the friends, as they would help you to get the best expressions if there are surprises planned.

Sharpness

There is a certain kind of sharpness when you shoot with full frame cameras and these sharp lenses. This sharpness is extremely appealing in images. As mentioned above, the quality of optics used to make these fast lenses is why you get such a fine output. Sharpness in photographs becomes a proof to your current and future clients that you use good quality of equipment. The respect for your work increases, even if it might not be technically perfect.

Less bulky

Good lenses are generally heavy, however, some fast lenses are lighter compared to other normal lenses, zoom, wide-zoom and tele-zoom lenses. Even though many



PHOTO: MAGICAL HOUR STUDIOZ



PHOTO: MAGICAL HOUR STUDIOZ



PHOTO: MAGICAL HOUR STUDIOZ

are fixed lenses, the number of lens elements are less and better in quality, making this lenses less bulky. One can practically run around with their cameras in the hands. However, give more attention to the locking and unlocking of the lenses in the cameras; they are expensive. If you are careless, scratches and breakage can be an unavoidable scenario. This is not good for your personal investment, but you are seen as careless in front of your client as well, and this could hamper which is not good for your reputation in the market.

Exceptional in low light

Smaller f number means wide opening of the aperture. These lenses are dream lenses when it comes to capturing photographs in low lights. You would not need to increase the ISO and risk getting grains, with low apertures of the fast lenses handy. Here we would also like to mention how the use of a right flash would play in your favour. Reducing the

ISO, pumping up the flash light, and keeping the aperture at f/5.6, can also help you achieve crisp sharpness. Weddings go on from morning to night. There is no limit to the working hours; but the night shots with these lenses and a few flash lights can give some intense couple shots.

Saturation and Contrasts

The make of these lenses help to capture the vast range of colours in a completely unique and unbelievable manner. The saturation and the contrasts of every colour is recognisable through its mixture of the hues and the tinge. Contrast is so well-balanced that after opening the histogram on the camera LCD screen can give you an idea of how well it is distributed.

Wedding is an event and we are the ones who will make memories for our clients. When you have these fast lenses, you can easily capture the rapid movements and the fleeting moments.

TEXT: PURVA DAMLE

A man and a woman, both wearing bright pink raincoats, are standing in front of a wall covered in colorful graffiti. The man, on the left, is smiling and pointing his finger towards the woman's face. The woman, on the right, is also smiling and looking at the camera. She has some orange paint on her cheek. The background shows a narrow alleyway with a red fire hydrant on the left and a wall with various graffiti on the right.

Cutting down costs for wedding assignments

Wedding photography is a costly affair these days, and photographers and clients are trying to cut down on costs without compromising on quality. This has led to various ingenious methods of cost cutting that promises to help the wedding photography industry as a whole. This article will explore various ways to cut down on costs without sacrificing quality for wedding shoots.



Photo: Vivaah

Someone rightfully said, “The two things that the bride takes away from a wedding are her wedding dress and wedding photographs.” These photographs hold more emotional value than what money can buy, but there are ways for clients with fixed budgets to get beautiful photographs at a very reasonable price as well. To know how to cut down on costs for wedding shoots it is important to know where the photographers end up spending money. That way, it is easier to reduce those costs if the client and photographer work hand in hand. Wedding photography is an interesting genre in the sense that the intrinsic value over time increases. So, quality is absolutely essential. In this article we will divide costs generally incurred while shooting, into paragraphs and try to find less expensive solutions to the same.

PRE WEDDING DESTINATION SHOOTS

Pre wedding destination shoots cost a bomb and most clients avoid or try to bargain a cheaper deal for it. The costs include, travelling to the destination, food and lodging, make up, lights and so on. Cutting down on any of these costs can cut down on the entire budget of the shoot. Stunning photographs can be created in a back alley or even at a parking lot. Chris Chambers excels in making shoots seem what it is not. He will shoot reflections in a puddle of water and make it seem like a beautiful lake. There are photographers all around the world who make the best of their surroundings to create astounding images. Costs of makeup can be negated if a quick shoot is done after the wedding. Taking close up shots work well too as it is impossible to understand when those shots were taken without getting to look at the surroundings. Many photographers take

a chance, and even if one image stands out from that post wedding shoot it is money well saved. If you think there is no scope of good pictures anywhere near the wedding hall or your client's house, or if the client is adamant on having a destination shoot, consult with your clients about probable locations. Sometimes, talking to your clients about these things openly helps. Some clients may suggest a farmhouse that they own, or a friend's hotel that they love or even a small unknown lake that you, as a photographer may not know about. Remember that clients like cutting down on costs just like you do, so do not think twice to sit with your clients and discuss these things objectively.

WEDDING SHOOTS

Wedding shoots might seem easy and inexpensive to shoot but in actuality it is an expensive affair. The chief photographer needs to first prepare a team and delegate



Photo: Vivaah

work in terms of who will shoot candid, who will shoot portraits, who will cover the actual wedding ceremony etc. Each photographer needs to get paid and there can be some cost cutting done in this too. Taking students of photography instead of thorough professionals can work as a symbiotic relationship. The students get to learn and experience wedding photography and the photographer can save on some cost in the process. This does not mean paying the students less and taking advantage, but paying the inexperienced students what they deserve monetarily. Students and early professionals put their heart and soul into shooting thus giving out stunning images sometimes. It is also imperative for the chief photographer to check their portfolio before hiring them as wedding photograph's are worth their weight in gold and one cannot afford to deliver bad or unusable pictures.

EQUIPMENT

Wedding photographs are more about quality than quantity and equipment plays a big role in it. A wedding photographer

invests a lot into their equipment and expects a good return on investment. But unfortunately a new high end camera is released every other month and keeping up with updated equipment is difficult. There are ways to cut down on costs and avoid shooting on outdated equipment.

There are organisations that allow one to rent equipment. Since these organisations cater to a larger clientele of photographers they can afford to keep their equipment up to date. Photographers can choose from a wide range of cameras and lenses at a very reasonable cost and rent it for just the

Using disposable cameras and a smaller team of professional photographers can save a lot of money and make the wedding fun too! This is a relatively new trend in the Indian wedding industry. A client can arrange for the disposable cameras themselves or ask the photographer to get them and give it out to a few guests. The photographer then takes back the camera and develops and processes the photographs to give the final result. The pictures are usually quirky and fun as the guests feel at ease and capture beautiful candid moments amongst themselves.

The wedding photo industry is booming and flourishing. This is the only industry that will never go extinct and clients are starting to realise the importance of these photographs as time goes on. Clients spend a lot of money on their wedding ceremony and a large chunk goes into the photography team thus making it difficult for them. These simple cost cutting tips will help the client and also the photographer as he will get more business out of it by not overcharging but also not compromising on quality for a lesser price.



Photo: Vivaah

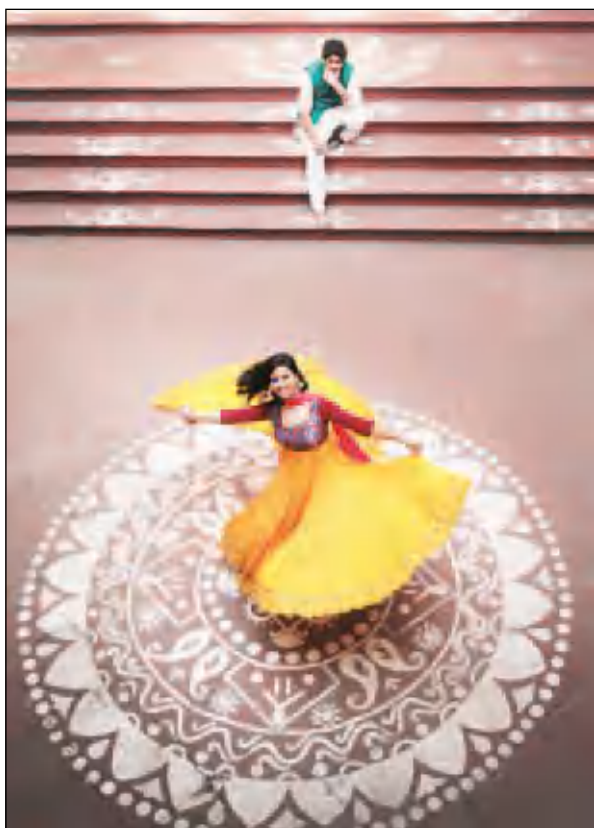


Photo: Vivaah



Photo: Vivaah

few days of shooting. That way the photographer's asking price goes down and the client he/she is working for is happy as well. Investing in one or two good off camera flashes can cut down on costs for heavy studio

lights and light stands as well. If applied correctly an external flash can work wonders and sometimes give much better results compared to studio lights for both outdoor and indoor shoots.

TEXT: SOURADEEP ROY

Newest launches for the **wedding industry**

The wedding photo industry is ever growing and this genre is not going anywhere. There was a time when documenting wedding was just a part of having pictures taken during the ceremony itself. But it has changed a lot in recent times and it has evolved into an art form and a business. Wedding photographers around the world invest on different equipment to further their photography needs and major companies that produce them have put a lot of money in their research and development to make products specific to the wedding photographer's needs.

In this article we take a look at the newest and best recent launches that are specifically aimed or can be used by wedding photographers for their assignments. We will cover cameras, lenses and other equipments and even photo albums or new software that have been developed specifically or can be of good use to wedding photographers. We will talk about the features, the uses and the downsides of each product so that our readers can decide what to invest on.

TAMRON 45MM F1.8 DI VC USD

Wedding photography comprises of different types of photographs and one of the most important types is a portrait or candid photos. The best lenses for candid shots have always been used by wedding photographers and Tamron has taken it up a notch with its new 45mm F1.8. The lens is fast, cost effective and produces good colours. The lens feels heavy on the hand which is understandable given the build quality. The depth of field also comes in handy and bokeh are easy to achieve in weddings. Though not specifically built for weddings this lens definitely has a chance to score big in this genre.



FUJIFILM INSTAX WIDE 300

Instant cameras have taken the wedding photography scene by storm. Fujifilm has introduced two new instant cameras that are heavily marketed for wedding photography use. Indeed not by the official photographer, but by the guests who attend it. The idea is a small number of cameras can be distributed among the guests who can then capture moments throughout the wedding. This way the photographer does not need to cover a lot of ground all by himself. The other benefit to this is one can instantly view and store a hard copy of the captured image which can later be compiled into a scrapbook of some sort. The Instax series will definitely be used a lot in future for weddings and family functions in general.





SONY A7R MARK II

We reviewed this camera recently and instantly fell in love with it. The colours, the saturation and contrast, the sharp images are all that one wishes for from wedding photographs. The focus tracking is excellent for those fleeting moments that occur so many times throughout a wedding ceremony. Even though the camera is slightly on the higher side in terms of cost, weddings photographers shouldn't mind investing in this camera. With a wide variety of lenses made available by Sony, and a very lightweight body compared to DSLRs, this camera fits perfectly into a wedding photographer's gear list.

CANON EOS 5DS

As we spoke about earlier, wedding photographers do not mind shelling out money if they get a good image output out of their equipment – be it a lens, camera body or lights. The Canon EOS 5DS costs a bomb and is less versatile than other cameras, but it is like a match made in heaven for wedding photographers. With its 50.6 megapixel sensor, new Fine Detail mode in 'Picture Style', amazing picture quality overall this camera seems to be built for wedding photographers and fashion photographers who need to deliver high quality images in print. The flicker detection in the camera is also a boon for wedding photographers who sometimes face challenging lighting situations and want to avoid flicker.



RICOH WGM1

This might seem like a surprising entry into this list but following the trend of wedding photography styles these days many pre weddings are shot in adventurous places doing fun things. Scuba diving, paragliding etc to name a few. What does a photographer do? How will he shoot these destination shots of the couple having fun? The answer is an action camera. With GoPro having launched its latest Hero 4, Ricoh stepped up their game with the new WGM1 action camera. The WGM1 has a 14-megapixel CMOS sensor, an f/2.8 160-degree field-of-view wide-angle lens, 10FPS still shooting speeds, and a 1.5-inch LCD screen on top making it the perfect camera to take underwater or attach it to a helmet to shoot paragliding without having to worry about the quality of the images.



KARIZMA PRO DESIGNER SOFTWARE

A very important part of wedding photographs are preservation. Since wedding photos increase in sentimental value with time it is important to present and preserve these photographs well. The Karizma Pro album designer does just that! It is an easy to use album making software where one can design and print their albums according to their own needs and fancy. It includes templates for ease of designing and it could save a photographer a lot of time using this. The downsides is that this software is only compatible with windows and the album created can only be printed in Karizma labs, which takes away a certain amount of freedom from the photographer's printing preferences. But all in all, it is nevertheless a good software that will help photographers in their wedding assignments.



TEXT: SOURADEEP ROY



PHOTO: PHOTOMIOJO

Weddings have now become a thematic affair. Picking a theme and planning the wedding around it is the trend. It's the new way to get married. Weddings have now become a package deal; even when the brides and the grooms are not ready, the decorations, food, photographers, gifts and everything else is set up. Conceptualisation and working towards getting the most of the concept is what every couple looks forward to.

Every individual desires to look and be unique, and have their own

style. When one gives so much detailed thought to the pre-wedding rituals, and shoots and during the wedding event, then why not also give a thought to how your wedding album would look. Planning before shooting a photograph every time is what is ideal. However, when it comes to weddings or street photography this might not always be possible. But the cover photo of a candid photography album can surely be well crafted.

While you have your pre-wedding shoot meetings, you can well

discuss with the client and also take ideas while doing brainstorming with your team mates.

A wedding album cover can be of two sorts. One can be a photograph which the client and the photographer unanimously decide and pick as the album cover. Second can be a well thought out photograph which is planned and shot, and would tell something more about the story of the couple, a teaser shot, or an elegant shot of the two.

Destination wedding is also a really popular thing. But, we feel a couple is most comfortable when he or she is around their own home. Even the couple's regular meeting spot or their favourite location is also something one can bank on for an excellent photo shoot, which might in turn give the client a fabulous and meaningful cover shot.

Brain Storming Sessions

Before any kind of shoot starts, we suggest and recommend that proper planning should be done. For planning to start well, ideas and concepts should burst of the creative minds. To sit down, discuss and put



PHOTO: PHOTOMIOJO



SHOOTPEOPLE - ABHIJIT DESAI

down these themes, one has to have brainstorming sessions. These sessions can go on for minutes or even for hours. They can take place anywhere, not necessarily face to face. You can also have discussions on phone calls (conference calls) and zero down on a few topical photographs and then can come together and discuss in much detail.

Sessions can have discussions of what location can be used, which lens/angle/time of the day to photograph, to even which colour outfit can be used.

Sharing a word

When brainstorming sessions are done, sharing the word of the final concept has to be discussed and talked out with the concerned client. The client would also have his or her inputs. Respecting the same and having fruitful discussions on the pros and cons of the same should be done if time permits both. After having a

final word with the team members and the client; both the parties should well settle and get ready for the shot to make its way on to the sensor of the camera.

Reece

Location reece, finalising of outfits, deciding on the looks is what should be done when you go out for reece with your team mates. Putting an end to the discussion by approving on the areas of the shoot and then balancing out the outfit colours and themes need to be firm and final. Spending an overnight at the location would give you the exact loopholes in the frame setting up. One need not travel with the clients always, but one can surely have friends who would help in concluding frames. One should always assume that there might be changes when the client and the poses or is framed in the composition. Every individual reacts in different ways. Thus, the frame also would have certain changes. Trial shots also include in reece. It is always better to get trial shots back with you so you can then later plan it with the team and without much time being spent on the set up; the photograph can be shot and further shoot of the pre wedding – wedding and post wedding shoots can continue.

Coloured or Monochromatic

Weddings are no less than festivals. But

this festival is bonding beyond blood relations. Expressions and feelings reaching another high is the festival of weddings. The choice of the cover photo can be a colourful one, as well as a monochrome based photograph. A typical person with an artist background or a person who appreciates old-time charm and connects to black and white more deeply than the colours, would go for this.

Every colour symbolises some type of sentiment. We tend to connect to the feelings automatically; our brains are so well equipped with these colours and the emotions linked with them that it has been instructed to our brains to react and act the way.

Monochromes, on the other side create a very raw feeling. When the monochrome especially the black and white effect is seen; there is a sense of connection with the on lookers. Even though the person may not know, one would naturally feel a certain connect and may be have a tear in the eye or a wide smile on the face. Both these ways have a different way to create magic within the client's lives as well as those who see the album first.

As very rightly said, many times that first impression is the last impression. Raising your standard of images right from the cover would have a positive vibe and the viewer would soon be engrossed in a beautiful story of the couple.

Think... Act... Shoot...!



PHOTO- PHOTOMOJO

TEXT: PURVA DAMLE

TEAM MEMBERS: CHECK



PHOTO: VIVAASH

As John C. Maxwell rightly said, "Teamwork makes the dream work, but a vision becomes a nightmare when the leader has a big dream and a bad team."

Working in a team which is well knit is the way to sure shot success. Having a great team helps work to flow so smoothly that work doesn't

really feel like work but a happy group of people working together with fluidity and good rapport.

Wedding shoots are not really a one man's job. It is the mind and the hard work put together by a specific number of people who understand and move ahead together to achieve a said dream. One should have a team

where in the goals are understood, well discussed and spoken about openly during meetings, at any time of the day and possibly anywhere. Wedding shoots are not a few hours job nor are they a day's work; it can go on for days together. Staying together as a happy and a supportive pact is most important when it comes to working in teams.

How to choose?

Every individual has his or hers expertise in the field. Respecting them and noticing them is the first thing one should do, is what we feel here at AP. Every team member should be able to contribute for the betterment as a whole. The efforts taken individually should be such that the growth not only takes place for the individual himself but also for the team of photographers.

Generally, if you observe wedding photographers are not solo, they have partners who they prefer working with. It is always better to have two people at the highest hierarchy. It becomes better to handle issues, problems, success and record of growth can be seen.

Every photographer has a style in which he or she prefers to work and complete the job on time. One has to figure out whose temperament and working style suits yours. The technique may not be the same but can be close enough. Different permutations and combinations is something which one has to try out and make it a successful step.

Techniques like the editing styles, understanding of software, using same make of cameras, are also factors. These are few ways in which you can try getting members and make a good enough team of photographers who can come together to work and create wedding photographs.

Every person forms his or her thoughts, starts believing in certain things and they get firm as time passes. For people to work in teams they should be flexible and understanding. The quality of understanding the situation and acting on it should be groomed. Every person should be a good listener and should also be able to think and work towards understanding different point of views.

Having a fair idea about the general physical and mental health condition of every team member should be known. This kind of

knowhow gets the members closer and makes work a little easier. There are difficult times in everyone's life, they need to be heard and spoken about when the time is right. Body language should be observed and understood, and qualms about any behaviour or anything said should be sorted calmly, mistakes have to be accepted, and room should be given to grow better and overcome blunders.

Parameters

Well, when it comes to professional teams, parameters have to be looked in to. Wedding photography is not really complete without all the efforts which have been put together by each and every member.

Cameras from the same maker: It is said that there is a similar thinking process when a team uses same make of cameras. As the cameras are from the same manufacturer, the similarities in the output are also seen. To have constant and balanced outputs, usage of the same company make cameras is critical. Team members can then effectively use each other's accessories and can also use the lenses as and when needed. A quick change of cameras between the team members doesn't waste time as the working of the dials and the buttons of the cameras are similar.

Photography as a subject of education: Photography can be self learnt or one can surely take up courses in the same. Basic knowledge of photography has to be learned, understood or should have been a hobby before. Education and making the use of the education provided to one is the key factor in understanding the different ways of photographing and understanding various solutions if problems happen to occur during or off the shoot fields.

Human Nature: The human nature changes, accepts and disowns situations and make their own beliefs

more and more firm. In every team there is a need of a few followers and a few leaders. Every member has to have qualities of listening and accepting failures and should also be able to handle praises. The quality knowing when to step back might be the vital for the benefit of the team at times. Patience and thinking from various perspectives is also one quality which each of the team members should try to work on.

Working methodology: Photography is a perfect representation of how art and science can work together. With the perfect amount of technology, with the blend of art, one can come up with similar working styles. One can be great at the art and the other at the science, or it can also be that all of them are good in the art. The working hours might be different but the work strategies and timely completion is what the leaders should look in the members. Working on same software also can be considered in here. The software which one uses on the same OS is a plus for working faster and better with the output being in unison. The amount of post processing has to be worked on too. In the working methods, more the similarities, the better the equation, and the lesser problems after shoots, as well as during.

We hope these tips help you in a way to build a chemistry with your team. Henry Ford perfectly puts the words saying, "Coming together is a beginning. Keeping together is progress. Working together is success."

Apart from the passion of photography, making stories in one of the most important life event in people's lives; make it a point that you stay together and create such success, that it should be a dream of every couple to get featured and have memories created by the team.

TEXT: PURVA DAMLE



Photo: Vaseem Pathan Photography

Combining TRADITIONAL and CANDID *Photography*

Photography has been on a continuous growth, whether it is moving from analogues to digital, or the evolving styles of photography.

These moves have been for the better but have also caused major changes in the industry, as the availability of the products at cheaper rates and affordable to all. The quality and styles of photography on the personal and professional front have advanced leaps and bounds. Every genre of photography has shown a vast jump in quality and quantities of works. So has the awareness in the layman increased about photography.



Photo: Magical HOUR Studioz



Photo: Magical HOUR Studioz

The young generation of today has parents of the late 50s or 60s era who are habitual of posing for photographs and having typical smile on the face pictures. The postures, angles and gestures found in all the wedding albums have been identical for decades. Then came this generation, or GeNEXT, which wants everything to be unique, creative and exclusive. Everything is a race, whose party is bigger and better, whose decor is the most elegant, the grandeur of the weddings has grown from the size of an ant to an elephant.

Nowadays to strike a balance between the previous generation and the 21st

century youth is something which wedding photographers strive for. Parents are yet to completely catch up with the trends of today's wedding photography. Acceptance is not complete, so it's important to find a balance when deciding what style of a wedding photographer you want.

Individually, both the types of photography are excellent in their own way. But, when combined together the results are phenomenal. There is absolutely no escape or elimination of the traditional way

of photographing the weddings. But adding a twist of candid is always the unique part of shooting.

Traditional Wedding Photography

A majority of weddings are traditional affairs. They have to be respected and have to be followed. Traditional wedding photography basically involves photographs capturing the rituals performed and when the bride, groom, or family members stop to look into the camera, smile and the photograph is clicked. It is what is called recording the event.



Photo: Magical HOUR Studioz

The emotion which has to be photographed should always be happiness, which means everyone should be as happy as ever and smiling as it's the best day.

The photographers who have specialised in this genre are those who are aware of the importance and the chronology of the wedding rituals which would be captured. Most of these photographers also form a rapport with the ones conducting the ceremony (priests, pundits etc). The traditional photographers take time to photograph. So there is this steadiness in the movements, because that's how they instruct the family members.

Traditional wedding shoots have less of running around. It can be achieved with one photographer who has a basic kit and an external flash. Thus, the budget of this type of shoots is feasible.

A candid shot

The fast generation needs everything photographed with perfection, it's essential to build a story using pictures. Everywhere a story has to be built, then whether it is

made especially for the wedding days or the actual story of the couple. A record of all the wedding related affairs has to be beautifully crafted. Every frame has to say something. Even though everyone doesn't get the art, technically a candid photograph is not a posed frame.

Candid photography is not only capturing the events of the wedding as a whole, but also the expressions which follow during the wedding throughout the family. The feelings of every relative involved in the wedding, as well as the guests attending who are having a good laugh must not be missed out. Creating an art around such incidences and putting them in a story is what candid wedding photography is all about. It is a way of narrating the wedding story not only to the family themselves, but well wishers too, who later would like to see how the wedding took place.

These types of wedding shoots need more number of people and more attentiveness is needed. One has to concentrate not only on the primary activities, but also on other

parallel events which are happening. They may be not as important but one finds expressions and emotions aplenty.

Candid photography is an expensive affair, but results are definitely better, and a very lively way of showing the wedding proceedings.

Combination of Traditional and Candid Wedding Photography

Till now we have extensively discussed both the styles of wedding photography, but putting the pros of both the types can give you a complete package deal, wherein the traditional as well as candid wedding photography lovers can come together and appreciate the creation, and can enjoy the wedding which is being covered.

Striking a balance basically means combining the two effectively and getting a complete third party output which synchronises.

While the traditional photographer is meant for shooting the straight-up generic shots of the happenings and people, the candid photographers can simultaneously shoot the reactions of the bride, groom,



Photo: Magical HOUR Studioz

parents and also the other members involved in the same.

When you have the combination of the traditional and the candid photographer, there is a very rare possibility of missing out on any ritual, any face or even any moment to be captured. Thus, the failure of not have captured doesn't arise. The combination of candid and traditional photography helps in better designing of the photo album.

By making the maximum use of traditional way of wedding photography and the candid wedding photography the event can not only be captured the way the seniors of the family want, but also the way the bride and the groom and the current generation wants it to be. With the help of combination there is also a possibility that you could get all the photography in a budget which you always were looking at.

It is a win-win situation for the client, as well as us - the photographers. It's essential to capture the event in a systematic and professional way, without hampering the creativity.



Photo: Vaseem Pathan Photography



Photo: Magical HOUR Studioz



Photo: Magical HOUR Studioz

TEXT: PURVA DAMLE

Ricoh Theta

With advancements in technology a lot is being done that seemed impossible to achieve even a few years ago. Hoverboards, X-ray guns, robotics and many other mindboggling things are being researched and created that could only be seen in movies and one such thing is 360 degree picture and video. Ricoh has taken it to newer heights with its Theta series of cameras that can take 360 degree panoramas and videos. We got our hands on a Ricoh Theta and tested it out. While there are no set parameters to test such a camera, we will discuss the pros and cons through our tests and personal experiences.

LOOK, BODY AND FEEL

The camera looks simple and attractive. It has a bar form factor with two fisheye lenses on both sides and has a very minimalistic design. The entire camera has just three buttons – A big button under the lens on one side is the shutter button, two buttons on the right side are the on/off and the Wifi button from top to bottom respectively. There is an indicator lamp next to each of the

three buttons. The top of the camera has an integrated microphone and the bottom has a plastic tripod mount and a plastic covered USB connector. We used the camera to its full potential and found a few design flaws that may have been overlooked. We feel the plastic tripod mount looks quite flimsy, and we would've loved to see a metal tripod mount instead. The camera is absolutely stunning to look at and the company advertises that



Sample Image



it can be carried in your pockets, but once you start using it you understand the need for the camera case provided with it. As it has two fisheye lenses on two sides which protrude out of the camera, one cannot just slide it into a pocket to carry it. Getting scratches on the lens is a real worry and the camera case is absolutely essential. It cannot be laid down on a table and needs to be in a vertical position at all times when without cover. It would have been better if some kind of body hugging camera case was provided with the camera so that one could shoot without having to take the camera out of the case every time. We loved the overall look of the camera except for a few design changes that needs to be looked at. Let's move on to how it performed.

PERFORMANCE

The camera promises certain things and delivers those perfectly. This camera promises to deliver 360 degree images and videos – nothing more, nothing less. Ricoh with this camera is trying to step into the future of 360 degree images that we feel has a lot to offer. This 'small step' by Ricoh, along with a handful of other companies, is the beginning of a 'giant leap for mankind' as 360 degree videos and photos seem to be the future for all digital imaging and media. With companies coming out with VR goggles, music videos and news telecasts being shot with 360 degree cameras and such, we can safely assume it will be the medium of the future where one can watch a movie with a 360 degree experience. Getting back to the camera, it has not quite achieved what this technology can achieve but is a good preview to what the future holds. With each lens having a 3.2 megapixel sensor –



a collective of 6.4 megapixels, this camera does not really stand out in terms of image quality. Since the concept of 360 degree imaging is so new in itself we cannot expect extraordinarily high quality images either. It looks quite good on a small screen such as a smartphone, but does not look up

to the mark when viewed on a computer screen. The concept of dimensions is important to understand too if one is to shoot with this camera. It is not primarily meant to shoot two dimensional photos that can be projected on a flat surface, but is meant to be projected on a sphere and



viewed by interacting with the sphere – e.g. wearing VR goggles and moving your head around to view the image in 3D space. If viewed in two dimensions without using the theta App, or the software to process the

image, it looks warped, much like a stitched panorama before cropping. If we let go of the quality issues, which will definitely get better with time and research, this camera is a fascinating device. The camera comes

with a 4 GB memory and can take up to 1200 photos in full HD (1920x1080) approximately. The Theta app, which is available on the android and apple app stores, allows the user a little more freedom





in terms of exposure setting and ISO setting. The photographs are .JPEG format and the videos are .Mov formats. Videos in the Theta m15 are recorded in 15 fps and can only record for 5 minutes at a stretch.

ASSOCIATED APPLICATIONS AND SOFTWARE

There are two applications which are developed by Ricoh that can be used with the Theta. These applications can be installed both in iOS and Android platforms. The Theta software can also be downloaded for Macbooks or windows

PCs and laptops that lets you edit and view the photographs in a 3D realistic platform. The software and the app are easy to use. The app connects to the camera via Wi-Fi and it works seamlessly as you can change exposure settings, take photos and even look at the final images on your mobile almost instantly. This does somewhat compensate for the camera not having a screen. The application and software are both easy to use and there are manuals for the camera available on the app as well.

The Theta all in all is a decent camera and does what it aims to achieve but considering the very low quality of the photographs and video it seems like a long way to go before they perfect the technology. The price is on the higher side even though the camera is in no way meant for professional use and neither can it achieve that quality. It aims to target the early technology adopters who will have fun with the camera. To put it in layman's terms, compare this camera to the first time we saw a smart phone with colour screens and think of how it has developed over the years.



Look Body and Feel rating

⇒ Compact, simplistic and quite eye catching design. But the lens needs some kind of protective covering and the camera deserves a metal tripod mount.

★★★★☆

Performance rating

⇒ Image quality could be better, but as an early adopter to a comparatively new technology it works quite flawlessly. This will only get better with time and R&D.

★★★★☆

Overall rating

⇒ The Ricoh Theta is overall a fun equipment to own if one can afford it, given its relatively high price.

★★★★☆

TEXT AND IMAGES: SOURADEEP ROY

Tamron SP 45mm F/1.8 Di VC USD

Tamron recently launched a fixed range lens the SP 45mm F/1.8 Di VC USD. This lens is available for Nikon, Canon and Sony mounts. We had the chance to get hold of the lens and review the unique focal length of 45mm, which hasn't been used as much as the 35mm and the 50mm both being f/1.8. We mounted the lens on the Nikon D800 for the thorough review. Let's see how it fared.

Look, Body and Feel

When you open the white box, you are a little surprised to see the size of the lens. When one has seen a 35mm lens and 50mm lens, one naturally expects it to be in the similar size range. It seems to be very big and bulky when you first take it in your hand. The weight being 520g, it is little on the heavier side in the range of prime lenses. The lens manages to be strong and rugged. The build is a very typical Tamron hard plastic built and the firm rubber. The focusing ring is wide enough and can be easily used during manual focusing. The silver coating used near the lens and camera connector is a good design

element, it can be easily understood in low light and it also looks smart. It comes with two buttons on the lens body. One being AF and MF and the other being VR on and off. It has also been given a fluorine coating. The lens comes along a petal shaped hood, which looks sturdy enough to protect the lens glass.

Performance

The lens is heavy, but the performance is crisp. The sharpness at the maximum aperture is brilliant. The autofocus is extremely fast and the lens doesn't make any noise. The lens captures beautiful light and thus the colour output is vibrant. The saturation levels of the





colours are very impressive. The bokeh at the sweet aperture point $f/3.2$ is beautiful to observe. The focal length being close to the 50mm prime lens, adjusting to this focal length of 45mm was not really a task. A little adjustment here and there and the frame were easy to set. The lens does get a little confused when there are too many moving objects. But when the focus point is locked, it doesn't take much time to get the focus right. The lens is extremely smooth and vibrations are well compensated. It gets a little heavy when you want to shoot single handed; but with the vibrant colours and sharpness the heavy built can be given a go.

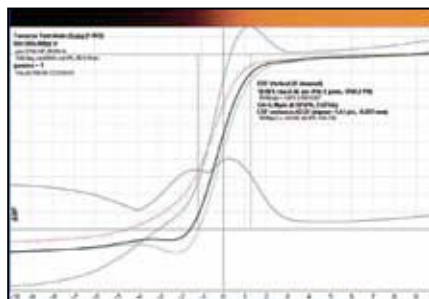
Substitute

Well, this lens is not a clear substitute to the 50mm, $f/1.8$. But it can be used if the other prime lenses of that range are unavailable. The only hurdle can be its weight, as the 35mm and the 50mm which fall in the similar range are much lighter and are extremely easy to carry. One doesn't really find a visible distortion on the full frame mount. It is a lens which can

be a ready substitute if one does not want to carry both the 50mm and the 35mm. Then, it surely becomes a better option.

Chromatic Aberration

The lens gives a chromatic aberration of 5.30pix at 45mm.



Conclusion

Tamron SP 45mm, $f/1.8$ Di VC USD produces remarkable sharp images at different aperture stops. The vibration compensation system is surely a plus for the cost at what the 45mm, $f/1.8$ is being priced. The rough and tough

build of the lens is definitely a big plus for the lens users, but the weight is again a factor to be considered.

Look, body and feel rating

⇒ The lens is on the heavier side and also is a little bulky. But it surely looks nice and clean.

★★★★☆

Performance rating

⇒ The crisp and clear image with the vibrant colours which were reproduced has surely made the mark.

★★★★☆

Overall rating

⇒ The tough built of the lens becomes the major positive factor. The output of the lens is on point, but the body weight is what put us down.

★★★★☆

TEXT AND IMAGES: PURVA DAMLE

PHOTOSCAPE

Send in your entries to photoscape at asianphotographyindia@gmail.com



Picture By: Akash Ghosh
Camera: Nikon D7100
Shutter Speed: 1/60 sec
F-Number: F/7.1
Focal Length: 18mm
ISO: 200





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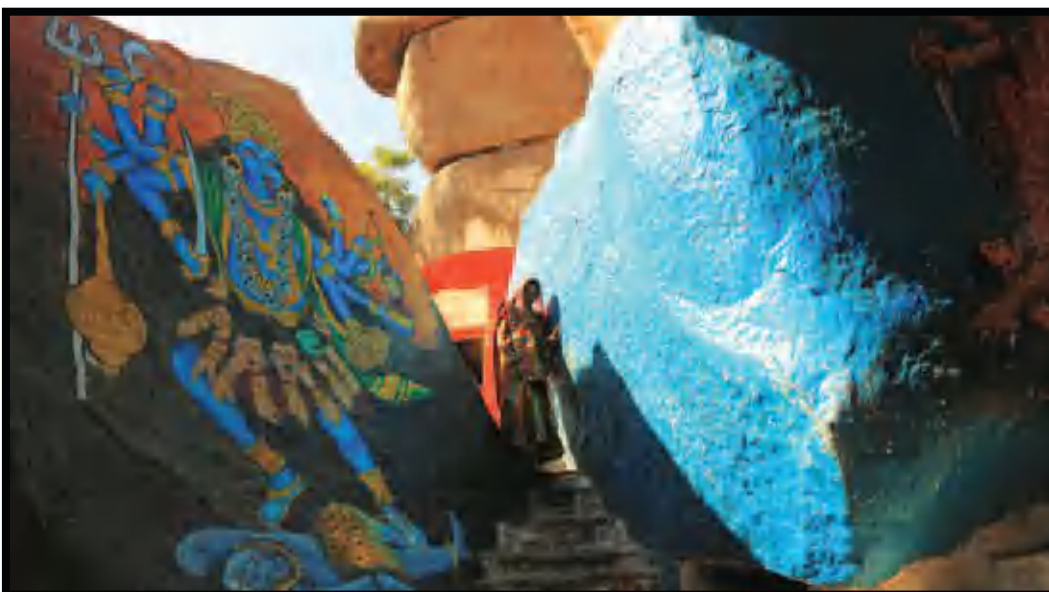
Picture By: Amit Vakil
Camera: Canon EOS 5D Mark III
Shutter Speed: 30 sec
F-Number: F/5.6
Focal Length: 24mm
ISO: 800



Picture By: Kapil Visht
Camera: Canon EOS 5D Mark III
Shutter Speed: 1/166 sec
F-Number: F/16
Focal Length: 100mm
ISO: 400



Picture By: Udayan Sankar pal
Camera: Canon EOS 5D Mark III
Shutter Speed: 1/90sec
F-Number: F-8
Focal Length: 16mm
ISO: 100





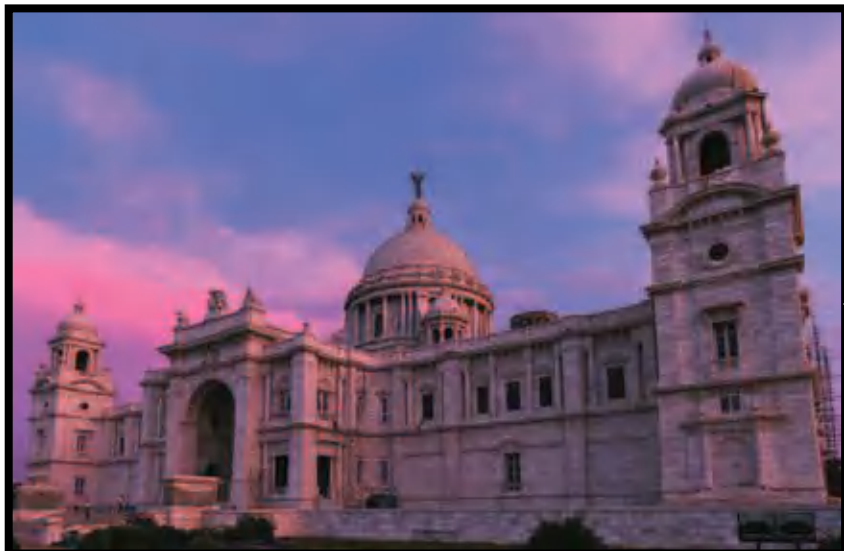
Picture By: Pranta Dey
Camera: Nikon D810
Shutter Speed: 1/250 sec
F-Number: F/8
Focal Length: 135mm
ISO: 100



Picture By: Arun Acharjee
Camera: Nikon D7000
Shutter Speed: 1/400 sec
F-Number: F/10
Focal Length: 52mm
ISO: 100



Picture By: Monojit Mondal
Camera: Canon EOS 600D
Shutter Speed: 1/99 sec
F-Number: F/4.6
Focal Length: 55mm
ISO: 100



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Picture By: Manabendra Dey
Camera: Nikon D810
Shutter Speed: 1/60 sec
F-Number: F/4
Focal Length: 24mm
ISO: 720



Picture By: Prasun Sanyal
Camera: Canon EOS 1100D
Shutter Speed: 1/64 sec
F-Number: F/4.6
Focal Length: 34mm
ISO: 2000



Picture By: Riju Ray
Camera: Canon EOS 7D Mark II
Shutter Speed: 1/800 sec
F-Number: F/6.3
Focal Length: 600mm
ISO: 500



PHOTOMONTAGE

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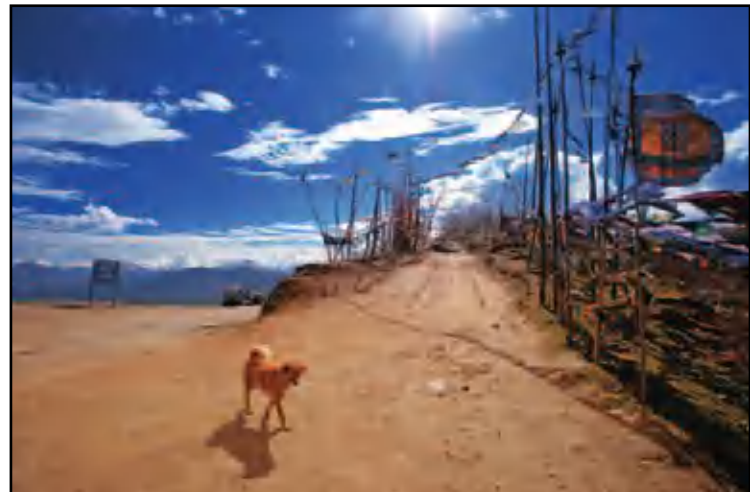
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Went to Bhutan in May 2015.

As a photographer, Bhutan absolutely delights you with its virgin countryside, beautiful Himalayan ranges, and a rich cultural heritage. Visiting the place with the sole purpose of photography, we kept the destinations limited and thus only explored Thimphu, the capital of Bhutan and Paro. Photography has remained as a passionate hobby and the camera clings around with me whenever I am travelling wherever I go. Even in the busy schedules removing time for travelling and making photographs is on the agenda always. I've started photography about four years ago as a hobby, but slowly this hobby became a passion and today this passion gives me a feeling of meditation and immense happiness. Landscape and travel portraits are what I like to release my shutter for.

Kiran Abhyankar



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